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SONGS OF  
MODERN GREECE



1860

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London: C. J. CLAY AND SONS,  
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,  
AVE MARIA LANE.  
Glasgow: 50, WELLINGTON STREET.



Leipzig: F. A. BROCKHAUS.  
New York: THE MACMILLAN COMPANY.  
Bombay: E. SEYMOUR HALE.

SONGS  
OF  
MODERN GREECE  
WITH INTRODUCTIONS, TRANSLATIONS,  
AND NOTES

BY

G. F. ABBOTT, B.A.

¶

Καθ' Ἑλλάδα γῆν στρωφώμενος ηδ' ἀνὰ νήσους.

*EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.*

CAMBRIDGE:  
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1900

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**Cambridge :**  
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TO

SIR R. C. JEBB, M.P., LITT.D., ETC.,  
REGIUS PROFESSOR OF GREEK IN THE UNIVERSITY OF CAMBRIDGE,

THIS BOOK IS DEDICATED.



## PREFACE.

IN preparing this edition of modern Greek songs my object has been to produce a work of interest both to the lover of folk-lore in general, and to the classical scholar in particular. I have avoided, to the best of my knowledge, including any poems previously published in Western Europe, and this limitation has naturally compelled me to reject pieces often of equal and sometimes of superior merit to any contained in the present collection. On the other hand, I have endeavoured by adding an elaborate commentary to render the collection, such as it is, more useful than a mere compilation.

In the text my aim has been all through to retain, as far as possible, the classical spelling, carefully marking all places where a letter or syllable has dropped out. In this method I have followed our common practice with regard to our own

vernacular. For why should we not spell *sto*, for instance, as 's *τὸ* (=εις τὸ), since in English we always spell *it* 's or 't *is* and not *its* or *tis* (for *it is*)? The great advantage of avoiding the phonetic system adopted by Passow and others is, in my opinion, that it enables the reader to grasp at a glance the connection between the corrupt and the original form of a word, especially as the former is, in most cases, peculiar to the vernacular and is hardly ever used by the average educated Greek.

Again, I have departed from the practice of my predecessors in not reproducing the pronunciation of -*ea* and -*ia* (*ya*) by writing -*για* where there is no *γ* in the original root<sup>1</sup>. In accordance with the same principle I have bracketed all parasitic letters which obscure the original form of the word. The student of comparative philology will thus see that modern Greek is more closely related to the ancient speech of the Hellenes than is generally supposed, and will find it easier to examine the laws of linguistic evolution.

In the introductions prefixed to each separate ballad, as well as in the notes, I have endeavoured not only to supply, in the briefest possible form, all the information which seemed to me necessary for the thorough understanding of the pieces,

<sup>1</sup> All such combinations of letters are pronounced as one syllable by *synizesis* just as in Homer.

but also to point out the most striking instances of similarity between modern and ancient Greek, illustrating them by quotations of parallel passages from the classical authors; while in the translations my chief object has been to give a literal version of the original, trusting that this will be found of greater use than a more ambitious attempt.

I am indebted to A. Passow's excellent edition of *Τραγούδια Πωμαῖκα* (Lipsiae, 1860), for my references to parallel poems, and to C. Fauriel's admirable *Discours préliminaire* in his *Chants populaires de la Grèce Moderne* (Paris, 1824), for several items of information which I have embodied in my introductions.

My best thanks are also due to M. J. Gennadius, late Greek Minister in this country, for his kind assistance and for many valuable suggestions.

EMMANUEL COLLEGE,  
CAMBRIDGE.



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CORRIGENDA.

P. 110. *For* or was raised from *read* or after she was raised from  
*ib.*      *For* Romanesque *read* Romance

## PART I.

### HEROIC POETRY.

A.

1



## MODERN GREEK MINSTRELSY.

THE ballads which form the first part of this collection, together with others preserved elsewhere, belong to a period extending from the middle of the eighteenth century to the outbreak of the Greek War of Independence in 1821, or a little later. They may be regarded as supplying the link of connection between the popular literature of the mediaeval Byzantine Empire and that of modern Greece. Besides their literary interest, however, they possess considerable historical value as being the most important sources of the history of the Greek people under the Turkish dominion. But for them, the four centuries which elapsed from the fall of Constantinople to that of Mesolonghi would be almost a blank so far as the life of the Hellenic race is concerned. For, though they only cover a comparatively late period, they throw abundant light on the dark centuries preceding their composition of which little or no account has reached us. The way in which literature of this kind is originated and preserved renders such gaps inevitable. The unknown poet is inspired by the event of the day, his ballad becomes popular and is

sung far and wide until a more recent event occurs to form the subject of a new song which usurps the place of its predecessor in the hearts and mouths of the people. This new product, in its turn, gives way after a time to a still fresher rival, and thus each succeeding generation steps into the place of its foregoers. This process of destruction was in Greece, as elsewhere, checked, in some measure, by the existence of a class of professional bards whom the necessity of the case called into being. Their compositions, being mostly the improvised productions of a poetical but illiterate mind, were, until quite a recent date, handed down to posterity by word of mouth, each successive bard altering and improving upon the works of his predecessors according to the dictates of his own creative genius. This method of transmission, not unlike that of the earliest epic compositions, has had the same effect on these songs which a similar cause had on the Homeric poems, and sufficiently accounts for the extraordinary number of variants which the student meets with in the various texts.

Among the numerous traits of old Hellenic life which have survived in modern Greece, none is perhaps more interesting or more instructive than the existence of this body of itinerant minstrels, corresponding in many particulars to the ancient *άοιδοι* or *ραψώδοι*, as we find them described by the classical writers. The resemblance is so close and so striking that it attracted the attention of most intelligent travellers ever since travelling in Greece came into fashion. It does not consist in mere general outlines, such as are common to all countries at a certain stage of their social history, but can be traced in the

minutest details. There is every probability in favour of the theory that these modern minstrels are the spiritual descendants of the Homeric *ἀοιδοί*. In a nation keenly sensitive to the glory of its ancestors, proud, almost to a fault, of their heroic deeds, and possessing no other means of keeping the memory of the past alive, the preservers of oral tradition must have always been regarded with peculiar affection and esteem. Besides, to the Greek, poetry and music have ever been rather necessaries than luxuries of life and, as the bards in question joined the profession of musicians to their function of chroniclers, they continued for a long time to supply an important want and to enjoy an immense popularity all over the Hellenic world. The spread of education and the introduction of printing have, however, removed one of the most essential reasons of their existence. Those who in a former generation used to listen to the bard with delight, now fly to the newspaper or the novel for instruction and recreation. The journalist has ousted the minstrel, so that nowadays there are very few representatives of this class left, and these will, no doubt, entirely disappear at no distant period.

Some time ago I was fortunate enough to come across one of these curious relics of a bygone age—probably among the last of his race. So, instead of generalizing on the features of the class, I shall endeavour to draw a faithful portrait of one of its representatives, trusting that this single specimen may be taken as a fair type of the whole species. Barba<sup>1</sup> Sterios

<sup>1</sup> Barba (Uncle) is an epithet of endearment and respect applied to old men, like our “Uncle.”

(this was my minstrel's name) seemed to embody in himself all the characteristics of Homer's Demodocus : like his prototype, he was old and blind. But neither age nor infirmity prevented him from regularly taking up his favourite station outside the Gate of Kalamarià at Thessalonica. Every afternoon he might be seen sitting cross-legged by the roadside, under the shadow of the old Venetian walls, forming the centre of a ring of admiring listeners whom the shrill strains of his lyre drew from far and near. Alas ! poor Barba Sterios would have cut but an indifferent figure by the side of the stately Ion<sup>1</sup>. His only platform was mother earth ; instead of a richly embroidered dress he was modestly clad in a home-spun coarse shirt developing into a kind of kilt below his belt ; a blue tunic open in front surmounted this under-garment and allowed its broad flowing sleeves to bulge out in the evening breeze. Again, his head was not encircled with a golden wreath, but with a humble turban hanging loose over his right ear—not a gorgeous but, on the whole, a picturesque figure enough.

Less fortunate than his predecessor of the *Odyssey*, he was not the guest of kings, his only hearers being a crowd of the lowest class ; most of them as poor as the bard himself. They never failed, however, to reward his efforts with a few coppers or with a present in kind for which Barba Sterios' bag hung always open by his side. There he sat day after day singing κλέα ἀνδρῶν and accompanying his plaintive tune with a rough sort of stringed instrument which, both by its

<sup>1</sup> See Plato's dialogue of that name.

structure and name, recalled the attributes of the classic *λύρα*. Out of five sheep-guts—the normal number—it still possessed three. The bow consisted of a stick bent at one end, and a bunch of horsehair strung along it. With these un promising implements Barba Sterios contrived, somehow or other, to produce a certain “concord of sweet sounds”—at least such his audience thought them, and this is, after all, the main point.

A few remarks concerning the nature of Barba Sterios' music would not, perhaps, be out of place, and might possibly throw some light on the vexed question whether the Homeric poems were ever *sung* in antiquity. The modern Greek bard does not exactly sing, in our sense of the word. He rather recites in a sing-song tone. He hardly ever raises his voice to a high pitch, even when dealing with the most thrilling or exciting adventure. The recitative, indeed, is of so melancholy and monotonous a character that, to those who do not understand the words, the mere sound would never convey the remotest hint as to the nature of the subject of the song. It has been urged that the form of Homeric verse is ill-suited for music<sup>1</sup>. Now the fifteen-syllable *versus politicus*<sup>2</sup>

<sup>1</sup> See Prof. Jebb's “Homer,” Ch. iii.

<sup>2</sup> This verse consists of two distinct hemistichs of which the first contains eight and the second seven syllables. The former may end either in a dactyl or in an anapaest according as it happens to be accented on the sixth or eighth syllable. In the latter part of the verse the accent always lies on the sixth syllable, thus making it end with a trochee. It will be seen that the accent plays a much more important part in modern than it does in classical Greek versification. In fact, it

of the modern Greek ballad would not seem to one much better adapted to musical treatment than the heroic hexameter. But, if we take into consideration the Greek idea of music, which, for all we know to the contrary, has been the same from the earliest antiquity down to the present day, we see that it is not only possible, but extremely probable that the *Iliad* and the *Odyssey* were sung in a somewhat similar manner by the rhapsodes of Plato's or any other time.

The rôle played by the lyre in these recitations has also been a subject of contention among scholars. To the best of my knowledge, it has never been pointed out that instrumental music may have been an accompaniment in the relation of succession, so to speak, to the words, and not of co-existence with them. My bard would start by touching a prelude<sup>1</sup> on his lyre and then commence intoning a couple of verses, after which came the accompaniment of the instrument, and so he continued to the end, singing and playing

has entirely superseded quantity. There is a general rule according to which an odd syllable can never be accented, except the first, and the slightest deviation from this rule would destroy the harmony and balance of the whole verse.

The *versus politicus* may easily be split up into its constituent members, in fact, the two hemistichs are found as separate lines in dancing and other songs, just as they are used in most modern languages.

<sup>1</sup> Cp. the Homeric expression *φορμίξων ἀνεβάλλετο καλὸν δεῖδεν* (*Od.* 1. 155, etc.) where the old scholiast explains the verb by *ἀνεκρούετο*. Also: *τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τῷ δέιδεν* (*Theocr.* 6. 20). In both passages the reference is apparently to a similar prelude made on a musical instrument.

alternately. So, without laying too much stress on the importance of the musical instrument, we may still maintain that the fact of the rhapsode carrying one was more than a mere conventional symbol<sup>1</sup>.

Another interesting point of resemblance between the ancient and the modern bard is the effect produced by his music both on himself and on his audience. The eloquent description of the emotion of Ion's hearers in the Platonic dialogue referred to already would have applied with equal justice to the feelings which I myself have seen excited in Barba Sterios and his audience. At the pathetic parts of his lay the tears would stream down his wrinkled old face, and, although he could not see, he felt that he was not the only one affected by his Muse. The audience fully sympathized with the minstrel, and the eyes of old and young alike overflowed with emotion. This is the more remarkable as my hero was not an actor in any sense of the term. With the exception of his head, which he kept swinging to and fro in time with the metre, he indulged in no other movement or gesticulation whatsoever. The emotion was simply due to the words and the tone. There was nothing funny, nothing amusing in those performances. On the contrary, the more painful the topic, the richer was the harvest of coppers—and the bard evidently knew it.

Such was the minstrel and his music. Now a few words as to the subject-matter of his songs. His *répertoire* was inexhaustible, and nearly all his lays had for their theme the

<sup>1</sup> The opposite view is held by Prof. Jebb ("Homer," Ch. III.).

achievements or sufferings of some hero of Phthiotis, the bard's fatherland. This and the adjacent districts are renowned in modern Greek folk-lore as the homes of the *Armatoloi* and *Klephai*—two classes of men who have filled the history and literature of their country with the fame of their exploits. The names of Androutsos and Botsaris are as familiar to the modern Hellene as those of Achilles and Odysseus were to his forefathers. Both those heroes, of whom I shall have occasion to speak in the sequel, belonged to the two classes mentioned above.

The *Armatoloi* ("men at arms") formed a kind of Greek militia employed by the Turkish government to maintain order in those districts of Greece which had refused to submit to the Ottoman rule. The Turks, being unable to subdue them, agreed to allow them a certain amount of independence under the control of the *Armatoloi*. The whole of northern Greece (Roumeli), from the banks of the Axios to the Isthmus of Corinth, was divided into a number of districts, each of them under the superintendence of a corps of *Armatoloi*, hence called *Armatoliki*. On the eve of the War of Independence there were seventeen such districts. Each body of *Armatoloi* was under the command of a chief (*καπετάνος*), whose office was named *πρωτάτον* and was hereditary. The men of whom a corps was composed were known as *Pallikars* (Παλληκάρια), and the chief's lieutenant or secretary received the title of *Protopallikaro* or *Grammaticos*, and had for his badge a silver ink-horn (*καλαμάρι*) hanging on his belt. In some cases the second in command was an "adopted son" (*ψυχούιος*). The

Armatoloi acted under the orders of the Governor (*Vali*) in whose province (*Vilayet*) they resided, or, in the absence of a Governor, under those of his deputy (*Moosselim*) and of the native notables of the district (*προεστοί* or *δημογέροντες* "aldermen").

The Klephts (*Κλέφται*) were bands of men who refused to recognize the Turkish authority on any conditions. Their name seems to have originally been given to them as a term of reproach, but it afterwards lost its bad signification and the Klephts came to be as proud of the appellation of "Brigands" as the Dutch Republicans were of that of "Beggars" (*Gueux*), and assumed it as the usual name of their profession. In any case, it seems to point to the origin of the class. It is conceivable that bands of lawless men, when joined by those who were forced to fly from oppression, gradually changed their character and directed their energies rather to the protection than to the pillage of their neighbours. With the Turks, of course, truce was out of the question, and a Klepht would never miss an opportunity of working retribution on the tyrannical *Agha* and despoiling him of the wealth which he had wrung out of his unfortunate subjects. Their acts of violence were not unfrequently, however, directed against the Greeks themselves, but there is every reason to suppose that in most of those cases the victims were individuals who carried their submission to the Turkish authorities to a criminal extent by imitating their masters' methods of money-making, or who had otherwise made themselves objectionable to their free fellow-countrymen.

The constitution of the Klephths was identical with that of the Armatoloi. But, instead of living in the plains, they had their holds (*λιμέρια*) among the mountains, whence they attacked from time to time the Turks in the lowlands or those of their compatriots who cringed to them. The rocky districts which they occupied were denominated "Villages of the Klephths" (*Κλεφτοχώρια*). There was no outward difference between the Klephths and the Armatoloi, with the exception that the former carried a rope twisted round their waists and intended for their prisoners, and the two classes were otherwise apt to mix and exchange characters.

The Armatoloi originated, as was stated above, in the desire of the Turkish government to effect a compromise by appointing a *gendarmerie* acceptable to the population. But whenever the Sultan felt strong enough, he did not hesitate to deprive them of their privileges and try to establish a Turkish or Albanian militia in their stead. On such occasions the Armatoloi would quit the plains and join the Klephths in the highlands, until they forced the local Governor to withdraw his foreign forces.

On the other hand, bands of Klephths would sometimes consent to leave their dens and accept the office of Armatoloi in the villages. These were distinguished by the epithet of "tame" Klephths (*ἡμεροι*), and the act of rehabilitation was known as "doing homage" (*προσκύνησις*). Those who remained in the condition of outlaws were then denominated "savage" Klephths (*ἄγριοι*). It is therefore obvious that we cannot draw the line between the Armatoloi and Klephths

distinctly. The Armatolos of to-day might be the Klepht of to-morrow, and *vice versâ*.

The Klephts did not always live in their mountain holds. As soon as the snows and the wild beasts made the mountains untenable, they used to descend to the plains and spend the winter by their own firesides as peacefully as if they had never seen a battle. The Turks were generally afraid to make indiscreet inquiries, and the villagers were too patriotic to betray their champions. Some of them, to make assurance doubly sure, used to cross the sea and join their friends in the Ionian islands<sup>1</sup>, then under British protection, and the sight of a renowned Klepht strutting along the streets of Corfu or sipping his coffee in a *café* on the quay, "the observed of all observers," was not uncommon. These facts show that, although the Klephts spent a considerable part of their existence dealing and receiving hard blows, they were not by any means a savage or unsociable race of men. The time which they could spare from fighting or from their martial exercises and sports they employed in singing "the glories of the heroes" of old, or in dancing, thus affording a vivid parallel to the Homeric warrior whom the ambassadors of the "King of men" found

φρένα τερπόμενον φόρμιγγι λιγεύη<sup>2</sup>.

<sup>1</sup> When the English took possession of Zante, in 1810, they enlisted the services of one of these renowned chiefs, Theodore Kolokotrones, at a high pay. He entered the English service first as a captain and was subsequently promoted to the rank of major. (See Finlay's *History of Greece*, vol. vi. p. 157.)

<sup>2</sup> *Il.* 9. 186.

All accounts agree in describing the Klepht not only as a man of extraordinary valour, skill, swiftness of foot and almost supernatural powers of endurance, but also as a person susceptible to the tenderest emotions: pious, loyal to his chief and comrades, merciful towards the weak and poor, and scrupulously respectful, if not punctiliously polite, towards the fair sex. With regard to this last quality there are instances on record of a band sentencing their own chief to death for having offered an insult to a female prisoner. This trait of chivalry recalls to mind a custom of theirs not unknown to the knights of Western Europe. I am referring to the curious ceremony of "fraternization." The Klephts often entered into contracts of brotherly love with one another, which they sealed with a few drops of blood extracted from the right arms of the future "brethren," and mixed on the blade of a sabre blessed by the priest. The two men were henceforth known as "Brothers by the Cross" (*Σταυροδελφοί*), and were bound to defend and assist each other, even with their lives if necessary. This bond was generally considered as stronger than the natural ties of blood.

From this account it will be seen that the Klephts retained nothing but the name of "brigands," and were in fact one of those classes of men to whom Greece owes, to a great extent, the preservation of her nationality and religion and the enjoyment of a certain degree of internal liberty during the unhappy centuries which elapsed from the downfall of the Byzantine empire to the establishment of the Hellenic kingdom.

## I. HISTORIC BALLADS.

(Κλέφτικα Τραγουύδια.)

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## I. KITSOS' MOTHER.

The subject of this first poem is the capture of Kitsos, a famous Klepht who flourished in the early part of the eighteenth century. The scene of his exploits lay in Thessaly, probably in the immediate neighbourhood of Mount Oeta, vaguely mentioned in the piece as *Klephochoria* (Klepts' villages). The commonly held view with regard to the Klephts' life is that each band lived separately under its chief (*καπετάνος*), in complete isolation from the rest. But the interesting allusions to a Council or Congress (*σύνοδος*) and twelve Presidencies (*δώδεκα Πρωτάρα*) in the song (l. 5) seem to point to some sort of Union, permanent or periodical. In either case it is a curious parallel to the Amphictyonic assemblies which existed in ancient Greece.

The place of the poem's composition is supposed to be Agrapha, and its date 1750—1760. Passow gives another version (No. 26) differing from the present one in several important points, especially in the omission of the two remarkable lines at the end, which contain a sentiment worthy of a Spartan mother in Sparta's best days. Its form, like that of most productions of this class, is semi-dramatic, the various characters speaking in their own persons and entirely concealing the author's individuality.

## Η ΜΑΝΑ ΤΟΤ ΚΙΤΣΟΤ.

ΤΟΤ Κίτσου μάνα 'κάθουνταν ἀντίκρυ 'σ τὸ ποτάμι,  
 Καὶ τὸ ποτάμι 'μάλωνε καὶ τὸ 'πετροβολοῦσε·  
 "Ποτάμι, γιὰ 'λιγόστεψε, γιὰ κάμε 'λίγο 'πίσω.  
 Θέλω νὰ περάσ' ἀντίπερα, πέρ' 'σ τὰ Κλεφτοχώρια,  
 'Πῶχουν οἱ κλέφται(ς) σύνοδο', τὰ δώδεκα Πρωτάτα." 5  
 'Σ τὸν δρόμον δπου 'πήγαινε, 'σ τὸν δρόμο' 'ποῦ 'πηγαίνει  
 "Τρίσκει τὸν Κίτσου ὁμπροσθὰ 'σ τὰ σίδερα δεμένον·  
 Ξύλιοι τὸν 'πήγαιναν 'μπροσθὰ καὶ πεντακόσιοι 'πίσω,  
 Κ' ἡ μάνα του τὸν ἔλεγε, κ' ἡ μάνα του τὸν λέγει·  
 "Κίτσο, ποῦ τάχεις τ' ἄρματα, ποῦ τάχεις τὰ τσα-  
 πράζια;" 10

"Μάνα ζουρλή, μάνα λουλή, μάνα 'ξεμναλισμένη !  
 Μάνα, 'δὲν κλαῖ'ς τὰ νεάτα μου, 'δὲν κλαῖ'ς τὴν λεβεντία'  
 μου,  
 Μόν' κλαῖ'ς τάρημα τ' ἄρματα τάρημα τὰ τσαπράζια;"  
 "Κάλλια, Κίτσο, νὰ 'χάνουσαν, νά 'χανες τὸ κεφάλι,  
 Παρὰ νὰ χάσης τ' ἄρματα τὰ πατρικοδομένα." 15

## KITSOS' MOTHER.

KITSOS' mother sat facing the river. She scolded the stream and pelted it with stones :—

“ O river,” said she, “ either make thy stream less or turn back for awhile. I wish to cross over—to go to the villages of the Klephts, where the Klephts hold a meeting, where their twelve chief-quarters lie.”

On the way, while she was walking, while she is going her way, she finds Kitsos before her, bound with iron fetters. A thousand men led him in front and five hundred followed behind. His mother said to him, his mother says to him :—

“ Kitsos, where are thine arms? Where are thy knee-plates ?”

“ My insane mother, mother mad, mother with no brains ! Wilt thou not weep for my youth, my youthful valour, but dost thou weep for the wretched arms, the wretched knee-plates ?”

“ 'Twere better, my Kitsos, to have perished thyself, to have lost thy head, than to lose the arms left to thee by thy fathers !”

## II. ANDRITSOS' MOTHER.

The name of Kapetan Andritsos or Androutsos (father of Odysseus Androutsos, the famous hero of the Greek War of Independence) is perhaps the most celebrated in modern Greek popular poetry. He was born at Livadia, of an old family of Armatoloi, and early assumed the title of chief. His independence of character, however, soon drew upon him the suspicions of the Turkish authorities, and he was compelled to fly to the mountains and lead the life of a Klepht.

At the outbreak of the unfortunate insurrection of 1770, Andritsos eagerly joined the insurgents. The lamentable consequences of that attempt which followed the departure of the Russians (whose presence and promises were to a great extent responsible for the rising) are recorded in History. The Peloponnesus was inundated by thousands of Turco-Albanians, who carried fire and sword from one end of the country to the other, sparing neither sex nor age, respecting neither the privacy of the hearth nor the holiness of the sanctuary. Andritsos found himself confronted by these savage hordes. He fought bravely, and, in spite of incredible odds, succeeded

in repulsing the Turks. But the enemy, though beaten, continued to harass his retreat, and at last forced him to take refuge in the Mega Monasteri, on the southern coast of the Corinthian Gulf. There Andritsos was surrounded by a force with which his small band of worn-out pallikars seemed ill prepared to cope. It is this desperate situation and the prowess with which Andritsos extricated himself from it that form the subject of the present ballad. (Cf. Passow, Nos. 34, 35.)

## Η ΜΑΝΑ ΤΟΤ ΑΝΔΡΙΤΣΟΤ.

ΤΙΝΟΣ μανοῦλα θλίβεται; Τίνος μανοῦλα κλαίει;  
 Τ' Ἀνδρίτσου μάνα θλίβεται, τ' Ἀνδρίτσου μάνα κλαίει,  
 'Οπώχει υίονς ἀρματωλοὺς καὶ καπεταναρέους.  
 Μὲ τὰ βουνὰ ἐμάλωνε, μὲ τὰ βουνὰ μαλώνει.  
 "Βουνά, νὰ μὴ(ν) ἀνθήσητε! Δένδρα, νὰ ξηρανθῆτε! 5  
 Καὶ σεῖς, κορή(τ)σια τοῦ Δαδίου, νὰ μαυροφορεθῆτε.  
 'Πέτε καὶ τῆς Ἀνδρίτσαινας τῆς νεοπανδρέ μένης  
 Νὰ μὴ(ν) ἀλλάξῃ τὴν Λαμπρὴ καὶ βάλῃ τὰ λαμπρά της.  
 'Ιατ' ὁ Ἀνδρίτσος κλείσθηκε 'ς τὸ Μέγα Μοναστήρι.  
 Φέρουν τόπι' ἀπ' τὴν Ἔγριπο', κανόνια τῆς θαλάσσης, 10  
 Καὶ αὐτὸς ἔτρωγε κ' ἔπινε μέσ' 'ς τὸ Μοναστήρι,  
 Κ' ἔστριφε τὸ μουστάκι του, κλώθει καὶ τὰ μαλλία του.  
 'Μαῦρο' μουστάκι μ' κ' ἔμορφο', καὶ 'φρύδια μου γραμ-  
 μένα,  
 Καὶ ποδαράκια μ' γλήγορα ποτὲ μὴ 'ντροπιασθῆτε.'  
 Τὰ παλληκάρια 'φώναξε', τὰ παλληκάρια κράξει. 15  
 'Ποῦ 'σθε παλληκάρια μου, ἄξια κι' ἀνδρειωμένα;  
 Γιὰ ζῶοτε ὅλοι τὰ σπαθία καὶ πάρτε τὰ τουφέκια,  
 Γιουροῦσι 'ιὰ νὰ κάμωμε' πὸ μέσα νὰ διαβοῦμε',  
 Νὰ 'δοῦν τ' Ἀνδρούτσου τὸ σπαθὶ καὶ νὰ τ' ὁμολογήσουν,  
 Νὰ κλάψουν κ' ἡ χανούμισσαι(ς) 'ς τὰ μαῦρα φορε-  
 μέναι(ς).'" 20

## ANDRITSOS' MOTHER.

WHOSE dear mother is mourning? Whose poor mother is weeping?

'Tis the mother of Andritsos that is mourning, 'tis the mother of Andritsos that is weeping—she who has warriors and chiefs for her sons.

She quarrelled with the mountains, with the mountains she quarrels:—

“Mountains, may ye never bring forth flowers. Trees, may ye fade and die. And you, maids of Dadi, dress yourselves in black; go and bid his new-wed wife also not to change on Easter-Day, nor put on her holiday attire. For Andritsos is shut up in the Great Monastery. They bring guns from Euripos, cannon from the sea, while *he* ate and drank inside the Monastery, and twirled his whiskers and dressed his hair saying:—‘My dear black moustache and pretty, my well-curved eyebrows, my swift little feet, may you never be disgraced!’”

“He called to his pallikars, his pallikars he summons: ‘Where are you, my lads, my worthy brave lads? Come, gird on your sabres, all of you, and take your muskets. Let us sally forth; let us cut our way through, that they may see Andritsos’ sabre and acknowledge its strength, and that the Turkish dames may weep arrayed in black weeds.’”

## III. THE MOTHER OF THE LAZAOI.

This ballad, like the two preceding ones, deals with the lamentations of a mother. Her sons had left their mountain dens for the sea, driven to it by the persecutions of Ali Pasha, the notorious satrap of Jannina, immortalized by Byron in a well-known passage in *Childe Harold*. I take the liberty to quote it at length, as it forms the best justification for the old lady's rather vigorous imprecations on the cruel and treacherous tyrant. It runs as follows :—

And onwards did his further journey take  
To greet Albania's chief, whose dread command  
Is lawless law ; for with a bloody hand  
He sways a nation, turbulent and bold :  
Yet here and there some daring mountain-band  
Disdain his power, and from their rocky hold  
Hurl their defiance far, nor yield, unless to gold.  
(Canto II. 47.)

The Lazaioi with their followers were one of these “daring mountain-bands,” and in this poem they are severely blamed by their mother for having quitted their “rocky hold.”

It is interesting to note here how accurately Lord Byron prophesied Ali's fate in these lines :—

Blood follows blood, and, through their mortal span,  
In bloodier acts conclude those who with blood began.  
(ib. Canto II. 63.)

The date of the piece may be approximately fixed as 1810—1815 :—Ali Pasha was assassinated in 1822. Its place of composition is the neighbourhood of Mount Olympus. Compare a similar poem in Passow (No. 123).

## Η ΜΑΝΑ ΤΩΝ ΛΑΖΑΙΩΝ.

'ΣΕ κορ' φοβούνι 'κάθουμουν, μαῦρος, ἀγρυπνισμένος,  
 Μὲ τὸ τουφέκι 'ς τὸ πλευρὸν καὶ τὸ σπαθὶ 'ζωσμένος.  
 Κ' ἐκεῖ πρὸς τὰ χαράγματα, κ' ἐκεῖ πρὸς τὴν αὐγοῦλα'  
 Βλέπω τὸν ἥλιον' πῶβ(γ)αινε καὶ χρύσωνε ταῖς ράχαις.  
 Κ' ἐκεῖ ποῦ διαλογίζουμον 'ἢ(ε) ποιόν λιμέρ' νὰ πάγω, 5  
 'Ακούω μίαν φιλήν' φωνήν, γυναίκεια μυρολόγια.  
 'Ηταν ἡ Καπετάνισσα, ἡ μάνα τῶν Λαζαίων.  
 'Σ ἔνα λοφίδιον' κάθουνταν, ἔπλεγα τὰ μαλλία της,  
 'Μυρολογούντε κ' ἔλεγε, μυρολογάει καὶ λέγει.  
 "Γιὰ παῦσ' τε 'λίγον' τὴν φωνήν, ἀηδόνια τοῦ Ελύμπου, 10  
 Καὶ σεῖς πλατάνια φουντωτά, 'φέτος νὰ μαραυθῆτε.  
 Τί ζουρλαμάδα, βρὲ παιδία, σᾶς ἥλθε 'ς τὸ κεφάλι,  
 Κλ' ἀφήσατε τὸν 'Ελυμπόν, τὸ πατρικόν σας κόλι,  
 'Ιὰ νὰ πλανᾶστε 'ς τὸν 'γιαλόν, μέσ' 'ς τὰ παληοκαΐκια;  
 Καμάρι τῶν ἀρματωλῶν ὁ 'Ελυμπός μας εἶναι'. 15  
 'Εκεῖ λεοντάρια κάθουνται, ἐκεῖ θηρία φωλεύοντα.  
 'Ανάθημά σ', 'Αλῆ Πασσᾶ, σκυλὶ φαρμακωμένο!  
 'Μέρα' καὶ μύχτα κυνηγᾶς τοὺς μαύρους τοὺς Λαζαίους.  
 Νὰ σκάσης, βρὲ παληγότουρκε καὶ σὺ παληαρβανίτη.  
 'Σ τοὺς Τούρκους οἱ ἀρματωλοὶ ποτὲ 'δὲν προσκυνοῦσι. 20  
 Κατάρα νά χετε, παιδία, τὰ σώματα μὴ λυώσουν,  
 "Οσον' νὰ ξῆτε, τὴν Τουρκίαν' νὰ μὴ τὴν προσκυνᾶτε."

## THE MOTHER OF THE LAZAOI.

I WAS sitting on a mountain-crest, weary and worn with sleeplessness, with my musket by my side, and girt with my sabre. And there, towards daybreak, towards early morn, I see the sun come out and paint the mountain ridges golden.

While I was reflecting to which stronghold should I betake myself, I hear a shrill voice—a feminine lamentation: it was the Chieftain's wife, the mother of the Lazaioi. She was resting on a hill, with her hair dishevelled.

She cried and said, she cries and says:—

“ Hold ! stop your songs for awhile, ye nightingales of Olympus, and ye blooming plane-trees, may ye fade this year !

“ What madness seized you, my boys, to forsake Olympus, your paternal hold, in order to wander along the sea-coast in wretched ships ? Our Olympus is the pride of the Armatoloi : There lions live, there wild beasts have their lairs.

“ Curses on thee, Ali Pasha, venomous cur ! Day and night thou huntest the hapless Lazaioi. Perdition on thee, wretched Turk, and on thee, wretched Albanian. To the Turks the Armatoloi never bend knee.

“ Cursed be ye, my boys, may your bodies never decompose in the grave, if, while you live, you bow to Turkish power.”

## IV. NIKO TZARAS.

Niko Tzaras, the hero of the following ballad, was a renowned chief who lived into the beginning of the present century. He was a native of Elassona (the ancient Ὄλοσσων) in Thessaly, and came from an old stock of Klephts. He had received a much more careful education than fell to the lot of most men of his calling, under the tuition of a monk of a neighbouring convent, when a family catastrophe forced him to exchange the studious seclusion of the monastery for the stormy life of the mountains, and determined the course of his future career.

His father, Tzaras, had made himself objectionable to the Turkish authorities. The Vali of the province, in pursuance of the familiar policy which has become proverbial, attempted to get rid of him by assassination. By means of an ingenious stratagem Tzaras managed to escape and, followed by his three sons and a few attendants, he gained the highlands.

Niko was the eldest of these sons, and so it was that he was compelled to give up the study of Homer and, instead of reading of "the glories of heroes," he henceforth tried to imitate them. He threw himself heart and soul into this new life and, on his father's death, he succeeded him as chief of the band. He soon distinguished himself above all the Klephts of Mount Olympus. His whole life is an uninterrupted series of more or less bold enterprises against the Turks, his hereditary foes.

The present poem deals with an expedition into Macedonia which our hero undertook in 1805. It appears that his intention was to join Prince Hypsilantis, then governor of

Moldavia, a province which forms part of the modern kingdom of Roumania. But on crossing the Thessalian mountains he found the Turks prepared to receive him. Nevertheless, he succeeded in eluding them up to the banks of the Kara-soo (lit. 'Black-water,' the Turkish name for the ancient Στρυμόν). It was on attempting to cross this river by the bridge of Pravi,—a town on the opposite bank,—that he fell in with a Turkish force, ten times as large as his own band, which consisted of three hundred pallikars.

He took up his station on a hill, where he was immediately surrounded by the superior numbers of the enemy. On that spot, destitute of all means of subsistence, he and his three hundred brave lads held out for three days and nights, resisting the attacks of the Turks. On the close of the third day they found themselves exhausted with hunger and thirst, and short of ammunition. Their state seemed hopeless: surrendering was, of course, out of the question. The only alternative was to cut their way through the ranks of the enemy or perish in the attempt, and Niko Tzaras decided to take this desperate course. The ballad ends with his exhortation to his fellow-warriors and with a short description of their brilliant success.

Want of space does not allow me to follow the hero on his subsequent wanderings. The curious reader can find a full and graphic account of the story in Fauriel (Vol. I. p. 180 foll.), to whom I am indebted for a considerable part of my information on the subject. It may also be interesting to compare my text with Nos. 77–82 in Passow, which deal with this and other incidents of Niko Tzaras' eventful career.

## Ο NIKO TZAPAS.

“ΕΝΑ πουλάκι ’ξέβ(γ)αινε ’πὸ μέσα ’πὸ τῇ Βέρροια’,  
 ’Ράχη’ ’σ(ὲ) ράχη’ περ’ πατεῖ, λιμέρι ’σ(ὲ) λιμέρι,  
 Κ’ οἱ κλέφται(ς) τὸ ἐρώτα(γ)αν, κ’ οἱ κλέφται(ς) τὸ  
 ’ρωτοῦσαν.  
 “Πουλάκι, ποῦθεν ἔρχεσαι καὶ ποῦσε καταιβαίνεις;”  
 “Απὸ τῇ Βέρροια’ ἔρχομαι, ’σ τ’ ’Αγραφα καταιβαίνω. 5  
 ’Πᾶ’ νὰ ’ύρω τὸ Νικολό’, νὰ (σ)μίξω τὸ Σταμάτη’,  
 Νὰ ’πῶ τὰ χαιρετήματα ἀπὸ τὸν Νίκο Τζάρα.  
 Τρεῖς ’μέρα(ι)ς κάμνει πόλεμο’, τρεῖς ’μέρα(ι)ς καὶ τρεῖς  
 νύχτα(ι)ς.  
 Πέρα’ ’σ τὸ Ξηρολείβαδο’ ’σ τοὺς πάγους καὶ ’σ τὰ χιόνια.  
 ’Ακοῦσ’ τε, παλληκάρια μον,’ φωνάζ ’ό Νίκο Τζάρας, 10  
 ’Βάλ’ τε τσελίκι ’σ τὴν καρδία’ καὶ σίδερα ’σ τὰ πόδια,  
 Καὶ ’πάρ’ τε τὰ τουφέκια σας, ’β(γ)άλ’ τε καὶ τὰ σπαθία σας,  
 Γιουροῦσι ’ὶα νὰ κάμωμε’, νὰ φθάσωμε’ ’σ τὸ Πράβι,  
 Τὴν ἄλυσο’ νὰ κόψωμε’, καὶ πέρα’ νὰ ριχθοῦμε’,  
 Ζερβλα’ μερία’ τὸν ποταμὸ’ νὰ ’πάρωμε’, παιδία μον, 15  
 Νὰ ’ύροῦμε’ τὰ Λαζόπουλα, τὸν Καπετάν Λαμπράκη.  
 Εὐθὺς γιουροῦσι ἔκαμαν κ’ ἔφθασαν ’σ τὸ γεφύρι,  
 Καὶ μὲ τὸ δαμασκὶ σπαθὶ ’ό Νίκο Τζάρας κόφτει  
 Τὴν ἄλυσο’ τοῦ γεφυρίου, καὶ διάβηκαν ἀντίκρυ.”

## NIKO TZARAS.

A LITTLE bird was coming out of Berroia. It hopped from hill to hill, from hold to hold, and the Klephts questioned it and the Klephts asked:—

“Little bird, whence comest and whither descendest thou?”

“From Berroia I come, to Agrapha I descend. I am going to find Nikolo, to meet Stamati, in order to salute them from Niko Tzaras’ part. He has been fighting for three days—three days and three nights, yonder at Xerolivado, amidst the frost and snow.

“‘Hark ye, my lads,’ cried Niko Tzaras. ‘Put steel on your hearts and iron on your feet; take your muskets and draw your swords, that we may sally forth and reach Pravi; that we may break the chain and throw ourselves beyond. Let us take the left bank of the river, my lads, in order to meet the sons of Lazo, and Kapetan Lampraki.’

“They forthwith rushed on and reached the bridge, and Niko Tzaras cut the chain of the bridge with his damask steel, and so they gained the other side.”

## V. KAPETAN FLOROS.

The theme of the following ballad is an episode in a Klepht's domestic life. Kapetan Floros, the hero, ventures to his village home at dead of night, wounded. He finds his wife fast asleep and very tenderly awakes her, and asks her to bind up his wounds. While engaged in this task, she, like a true wife, cannot help availing herself of an opportunity to score off her lord. She reminds him of her advice to remain in his secure retreat in the highlands—the only dwelling fit for a free Klepht—and points to the consequences of his disregard of her warning.

It is a pretty little poem and interesting, as it enables us to catch a glimpse of the Klepht's private life. It presents in very strong light the sentiments of pride and resignation with which a wife regarded her husband's dangerous but noble

career. The Klept's fame is dearer to her even than his presence.

No. 66 in Passow may be compared with this piece in point of style, although it deals with an entirely different adventure.

## Ο ΚΑΠΕΤΑΝ ΦΛΩΡΟΣ.

ΚΟΙΜΑΤ' ή Καπετάνισσα μέσ' 'σ τὸν βαθὺν τὸν ὑπνο'.  
 Γιὰ φέρτε μοσχοκάρυδα νὰ τὴν πετροβολήσω,  
 Κ' ἵσως τὴν πάρη μυρωδία καὶ θέλει νὰ ἔχηση.  
 "Ἐύπνα, μωρ' Καπετάνισσα, ἔύπνα καὶ μὴ(ν) κοιμᾶσαι.  
 Ἐύπνα ν' ἀνάψης τὸ κερὶ ν' ἀνάψης τὸ λυχνάρι." 5  
 Νὰ 'δοῦμε' ταῖς λαβωματίαις ποῦ μ' ἔχουν λαβωμένο."  
 "Δὲν σ' εἶπα, Φλώρο μ', μία' φορά', 'δὲν σ' εἶπα τρεῖς  
 καὶ πέντε,  
 'Καλά 'σαι, Φλώρο, 'σ τὰ βουνά, καλά 'σαι 'σ τὸ λιμέρι,  
 Καὶ σὺ 'δὲν ἀφηκράσθηκες τῆς γυναικὸς τὰ λόγια.  
 Τί 'χάλευες, τί 'γύρευες μέσ' 'σ τοῦ Δαδίου τὸν κάμπο'; 10  
 'Σ τὸν κάμπο' σκλάβοι κάθονται 'ποῦ προσκυνοῦν τοὺς  
 Τούρκους,  
 Καὶ 'σ τὰ βουνὰ ἀρματωλοί, ἀρματωλοὶ καὶ κλέφται(ς).  
 'Γιὰ φέρτε μου λινόπανο', νὰ δέσω ταῖς πληγαῖς του.  
 Κι' ἀν δώσ' ὁ θεός κ' ή Παναγία νὰ ἴανουν ἢ πληγαί(ς) σου  
 Μὴ(ν) ἀστοχᾶς τὴν ὁρμηνεία', τῆς γυναικὸς τὰ λόγια." 15

## KAPETAN FLOROS.

THE Chieftainess is sunk in deep sleep. Come, bring me some nutmegs that I may throw at her: perchance she will heed them and wake up.

“Wake up, O Chieftainess, wake up and do not sleep. Wake up and light a candle, light a lamp, that we may see the wounds which they have wounded me.”

“Did I not tell thee, my Floros, once; did I not tell thee three and five times: ‘Thou art well, my Floros, on the mountains, thou art well in thy hold’? But thou didst not listen to the words of a woman.

“What didst thou seek; what didst thou look for in the plain of Dadi? In the plains dwell slaves who bow to the Turks, and on the mountains Armatoloi; Armatoloi and Klephs. ‘Come, fetch me some linen, that I may bind up his wounds.’ And, if God will and the Virgin Mary grant that thy wounds heal, forget not thy wife’s advice; forget not her words.”

## VI. KAPETAN IOTIS.

This ballad seems to be made up of two distinct pieces which are given separately by Fauriel (xxiii. and xxiv.); one under the name of Iotis, and the other under that of Sterios (see also Passow, Nos. 117—119). Unless, indeed, those two are fragments of the present copy. The latter, however, differs considerably from the above and contains numerous features of its own.

Its date may be fixed, from internal evidence, as about 1790. It was a few years before that period that "the passes fell into the hands of the Albanians." In other words, Ali Pasha, the already famous satrap of Albania, had purchased from the government the title of *Dervendgi-Bashi*, or Provost of highways, in Thessaly, which up to that time had been under the control of the Armatoloi. The latter were consequently forced to take to the mountains and join the Klephs. Iotis (short for Panaghiotis) was one of them.

The poem may be considered as one of the best of its kind. Its style is vigorous, straightforward and picturesque, while a touching note of melancholy, which mingles with its general high-minded tone, adds new beauty to the pride of the sentiments which it expresses. There can be little doubt that its unknown author was a highlander.

## Ο ΚΑΠΕΤΑΝ ΙΩΤΗΣ.

“ΤΙ συλλογιάσαι, ’Ιώτη μου; τί βάζεις μὲ τὸν νοῦν σου;  
 Τόπος δὲν είναι ἵα κλεφτία, κι’ οὐδὲν ἵ’ ἀρματωλίκι.  
 Τὴν τὰ ντερβένια τούρκεψαν, τὰ πῆραν Ἀρβανίταις.”  
 “Κι’ ἀν τὰ ντερβένια τούρκεψαν, κι’ ἀρματωλοὶ δὲν είναι,  
 Ο Ιώτης είναι ζωντανός, τοὺς Τούρκους δὲν φοβάται. 5  
 Οσο’ χιονίζουν τὰ βουνὰ καὶ οἱ κάμποι πρασινίζουν,  
 Τοὺς Τούρκους δὲν τοὺς σκιάζομαι, σ’ τὸν νοῦν μου δὲν  
 τοὺς βάνω.  
 ’Πᾶμε νὰ λιμεριάσωμε, ὅπου φωλεάζουν λύκοι,  
 Σ ταῦς χώραις σκλάβοι κάθονται, σ’ τοὺς Τούρκους  
 ἐργατεύουν,  
 Κ’ εἰς τὰ βουνὰ κλεφτόπουλα μὲ τὸ σπαθὶ σ’ τὸ χέρι.” 10

## KAPETAN IOTIS.

“WHAT art thou meditating, my Iotis? What art thou revolving in thy mind? There is no longer room for a Klepht’s or for an Armatolos’ career. For the passes have surrendered to the Turk; the Albanians have seized them.”

“Even though the passes have surrendered, and there are no more Armatoloi, Iotis is still living, and is not afraid of the Turks. So long as there falls snow on the mountains, and on the plains grows grass, I fear not the Turks, I heed them not. Come, let us go and take up our abodes where the wolves have their lairs. In the plains live slaves who serve the Turks; on the mountains dwell the sons of Klephts with sword in hand.”

## VII. KAPETAN TSOLKAS.

This poem is distinguished by a remarkable feature: it contains the date of the events which form its theme (l. 28). In 1760 Kapetan Tsolkas fought an important battle with the Turks in Epirus, and unfortunately this is the only thing that we know concerning his life (cf. Passow, Nos. 182, 183).

From the poem we gather that he possessed in an eminent degree all the qualities of a typical Klepht: he was brave, enduring, and fleet-footed. His hatred of the Turks was only equalled by his contempt for them. This is vividly expressed in the ballad by the way in which he receives the report of their overwhelming force. His self-confidence is communicated to his followers, and their noble trust in their chief is rewarded and justified by a brilliant victory over the enemy.

The poem is a splendid specimen of the terse and fresh style which forms the most striking characteristic of modern

Greek heroic poetry. The dramatic element is not wanting, but it does not obscure the epic tone of the piece. Its frequent repetitions, which serve as ballast to the impetuous movement of the verse, remind us strongly of Homer.

## Ο ΚΑΠΕΤΑΝ ΤΣΟΛΚΑΣ.

ΤΡΑΒΑ, ἀέρα, δροσερά· τράβα χαμηλωμένα,  
 'Ιὰ νὰ δροσίσης τὰ παιδία, τὸν Τσόλκα' Καπετάνο',  
 'Ποῦ πολεμάει κατακαμπής καὶ καίεται 'σ τὸν ἥλιο'  
 Δίχως φωμί, δίχως νερό', δίχως κάνα μεντάτι.  
 Πουλάκι 'πά'ησε κ' ἔκατσε 'σ τοῦ Τσόλκα τὸ λιμέρι 5  
 Κι' οὐδὲ 'λαλοῦσε 'σὰν πουλί, 'σὰν δλα τὰ πουλάκια,  
 Μόνο' 'λαλοῦσε κ' ἔλεγε μ' ἀνθρώπινη' φωνίτσα'.  
 "Σήκου, Τσόλκα, νὰ φύγωμε', σήκου, Τσόλκα, νὰ 'πά'με',  
 Πολλὴ Τουρκία μᾶς 'πλάκωσε, καὶ θέλ' νὰ μᾶς σκοτώσῃ."  
 Κι' ὁ Τσόλκας 'χαμογέλασε, τὸ πόδι του στραβώνει, 10  
 Καὶ στρίβει τὸ μουστάκι του, κλώθει καὶ τὰ μαλλία του.  
 "Τί λέ's, τί λέ's, πουλάκι μου, μωρὲ χαμενοποῦλι!  
 "Οσ' εἰν' ὁ Τσόλκας ζωντανὸς τοὺς Τούρκους 'δὲν φοβᾶται,  
 Κι' ἀμέτρητοι, πουλάκι μου, ἀσ 'πᾶ'ν νάλθοῦν καὶ ἄλλοι."  
 Τὰ παλληκάρια 'φώναξε, 'σ τὰ παλληκάρια λέγει. 15  
 "Ποῦ 'σθε, παλληκάρια μου ἄξια κι' ἀνδρειωμένα;  
 'Αγάλι' ἀγάλια ρίχνετε, παιδία μου, τὰ τουφέκια,  
 Τὶ ζαερὲς μᾶς ἔρχεται ἀπ' τὰ βουνὰ τῆς Γούρας,  
 Μᾶς στέλλουν οἱ πρωτόγεροι, ὁ Δῆμος καὶ ὁ Κώ'στας."

## KAPETAN TSOLKAS.

LOW, breeze, coolly; blow gentle and low, to cool the lads, and chieftain Tsolkas who is fighting in the plains below and is scorched by the sun, without bread, without water, without any succour.

A little bird went and sat on Tsolkas' hold. It did not sing like a bird—as all little birds sing; but spoke and said in human voice:—

“Rise, Tsolkas, and let us flee. Rise, Tsolkas, and let us go. For many are the Turks who overwhelm us and wish to kill us.”

Tsolkas smiled. He crosses his legs and twirls his moustache, dressing his hair at the same time:—

“What sayest thou; what sayest thou, my little bird; O silly bird! So long as Tsolkas lives, he is not afraid of the Turks: even if they are numberless, my little bird, let as many more come.”

He called to his pallikars, to the pallikars he speaks:—“Where are you, my worthy brave lads? Slowly fire, slowly, my boys, your muskets; for provisions are coming to us from the mountains of Ghoura: they are sent by the notables Demos and Kostas.”

Κι' αὐτοὶ τὸν ἀποκρίνονται κι' ἀντιλογία' τοῦ δίνουν. 20  
 "Τί πόλεμο' νὰ κάμωμε', βρὲ Τσόλκα Καπετάνε,  
 'Σ τ' Ἀλωναρίου τὰ κά' ματα, 'σ τ' Αὐγούστου τὰ 'λιοπύρια;  
 'Π' ἄναψαν τὰ τουφέκια μας, 'δὲν τρώγουν τὸ μπαροῦτι;"  
 Κι' ὁ Τσόλκας ἔξεσπάθωσε, κράζει τὰ παλληκάρια.  
 "Τραβᾶτε ὅλοι τὰ σπαθία, καὶ πέρα' νὰ διαβοῦμε', 25  
 Νὰ μάθουν πόλεις καὶ χωρία τὸν Τσόλκα' Καπετάνον,  
 Τὸ πῶς αὐτὸς 'πολέμησε μὲ τρεῖς χιλιάδα(ι)ς Τούρκους  
 'Σ τὰ χίλια χρόνια τοῦ Χριστοῦ καὶ 'σ τὰ 'πτακόσια  
     'ξῆντα.  
 'Σ τ' Ἀλωναρίου τὰ κά' ματα, 'σ τ' Αὐγούστου τὰ 'λιοπύρια."  
 Τρεῖς 'μέρα(ι)ς κάμνει πόλεμο', τρεῖς 'μέρα(ι)ς καὶ τρεῖς  
     νύχτα(ι)ς, 30  
 Δίχως ψωμί, δίχως νερό', δίχως κάνα μεντάτι,  
 Μέσο' ἀπ' τοὺς Τούρκους διάβηκε μ' ὅλα τὰ παλληκάρια,  
 'Σὰν τὸ 'ξεφτέρι 'πέταξε 'ψηλὰ 'σ τὰ κορ'φοβούνια.

They answer and return to him reply:—

“How can we continue the war, O Kapetan Tsolkas, in the burning heat of July, under the scorching sun of August? While our muskets are on fire and cannot take in the powder?”

Then Tsolkas drew his sword and called to his pallikars:—

“Draw, all of you, your sabres, and let us pass across, that both towns and villages may hear of Kapetan Tsolkas: how he fought with three thousand Turks in the year of our Lord seventeen hundred and sixty, in the burning days of July, under the scorching sun of August.”

For three days he wages war; three days and as many nights, without bread, without water, without any succour. Through the midst of the Turks he passed with all his pallikars, and like a falcon he flew high up to the mountain-crests.

## VIII. THE THREE CHIEFS.

The three chiefs who form, so to speak, the *dramatis personae* of the present piece, were no doubt renowned among their contemporaries. To the modern editor, however, their very names are scarcely known except through this document. Of all their exploits time has only spared the one recounted in the following ballad :

The scene is presumably Thessaly, and its time the beginning of the present century. The poem opens with a graphic description of a Klephts' banquet on the mountains by the side of their tethered horses. Suddenly rumour, in the character of a voice from heaven, brings to them the unwelcome intelligence that the Turks had just plundered their homes, carried away their women and children, and were now advancing upon them.

The youngest of the three volunteers to reconnoitre ; but in his youthful recklessness disregards his friends' advice not to attack the enemy single-handed. He is borne down by numbers, and his comrades come up just in time to receive his last farewell.

There are several lines missing, which apparently contained an account of the struggle. For the rest, the present text is richer by nine lines than the one given by Passow (No. 115). The latter contains a slightly different version of the same story.

The poem is full of epic reminiscences both in subject-matter and style, as the reader will see.

## ΟΙ ΤΡΕΙΣ ΚΑΠΗΤΑΝΟΙ.

‘Ο Κώστας ὁ μικρότερος κι’ Ἀλέξης ὁ μεγάλος  
 Καὶ τὸ μικρὸν Βλαχόπουλον ἀντάμα τρών καὶ πίνουν,  
 ‘Αντάμα δέν’ τοὺς μαύρους των ’σ ἔνα ταβλᾶ’ δεμένους.  
 Τοῦ Κώστα τρώει τὰ σίδερα, τ’ Ἀλέξη τὰ λιθάρια  
 Καὶ τοῦ μικροῦ Βλαχόπουλου τὰ δένδρα ἔερριζώνει. 5  
 ‘Εκεῖ ’ποῦ ’τρωγαν κ’ ἔπιναν καὶ ’ποῦ ’χαρακοποῦσαν,  
 Ψιλὴ’ φωνίτσα’ ἄκουσαν, ’σὰν ἀπ’ ἀγγέλου στόμα·  
 “(Ἐ)σεῖς τρώτε καὶ πίνετε, κ’ οἱ Τούρκοι σᾶς κουρσεύουν.  
 ‘Πήραν τοῦ Κώστα τὰ παιδία, τ’ Ἀλέξη τὴν γυναῖκα  
 Καὶ τοῦ μικροῦ Βλαχόπουλου τὴν ἀρραβωνιασμένην.’” 10  
 Τὸν λόγον ’δὲν ἀπόσωσε, τὸν λόγον ’δὲν ἀπόειπε,  
 Κ’ εὐθὺς ὀρθοὶ ’σηκώθηκαν ’σὰν τ’ ἄγρια λεοντάρια.  
 ‘Ο Κώστας λύει τ’ ἄλογον κι’ Ἀλέξης τὸ σελλώνει  
 Καὶ τὸ μικρὸν Βλαχόπουλον ἐνρέθη καβαλλάρης.  
 “Σύρε, σύρε, Βλαχόπουλε, ’σ τὴν βίγλα’ νὰ βιγλίσης, 15  
 Κι’ ἀν εἶναι περισσότεροι, στάσου νὰ ’πᾶμ’ ἀντάμα.”  
 Εὐθὺς ’σ τὴν βίγλα’ ὑρέθηκε ’σὰν πεινασμένος λύκος.  
 ’Δὲν βλέπει δέκα κ’ ἔκατον, μόν’ βλέπει χιλιάδα(ι)ς·  
 Οἱ κάμποι ἐπρασίνιζαν, τὰ πλάγια ’κοκκινίζαν·  
 Νὰ ’πάη ’πίσω ’ντρέπεται, νὰ ’πάη ’μπρὸς φοβᾶται, 20  
 Τὸν μαῦρον τού ἐφώναζε, τὸν μαῦρον τού φωνάζει·

## THE THREE CHIEFS.

KOSTAS the younger, and big Alexis and little Vlachopoulo eat and drink together. Together they fasten their black steeds, tethered on one plateau. Kostas' steed gnaws the iron bit, that of Alexis gnaws the stones, and little Vlachopoulo's tears up the trees. While they were eating and drinking and rejoicing exceedingly, they heard a gentle little voice as if from an angel's lips :—

“ You eat and drink, while the Turks are pillaging your homes : they have carried off Kostas' children, Alexis' wife, and little Vlachopoulo's betrothed.”

It had hardly brought this speech to an end, it had hardly said its say, when up they sprang like savage lions. Kostas looses his steed, and Alexis saddles his, and little Vlachopoulo found himself on horseback :—

“ Run, Vlachopoulo,” they shout, “ run to the look out and watch, and if they are too many, stop, that we may go all together.”

Forthwith on the look out he found himself like a famished wolf. He sees not tens or hundreds, but sees thousands of them : the plains were green, the mountain-slopes were red with enemies. He is ashamed to retreat, to go forward he is afraid. So he called to his black steed, to his black steed he calls :—

“Δύνασαι, μαῦρέ μ’, δύνασαι νὰ πλέψης μέσ’ σ’ τὸ αἷμα;”  
 “Δύναμ’, ἀφέντη μ’, δύναμαι νὰ πλέψω μεσ’ σ’ τὸ αἷμα.  
 Μόν’ δέσε τὸ κεφάλι σου μ’ ἔνα καλὸν μαντῆλι,  
 Μὴ τύχῃ λάκκος καὶ ρίχθω καὶ πέσης ἀπ’ τὴν ζάλη”. 25  
 Καὶ ρώτα τὸ σπαθάκι σου νὰ δῆς τὸ τί σου λέγει.”  
 “(Ε)σὺ σπαθάκι δαμασκὶ καὶ λαμπαδοχυμένο’,  
 Δύνασαι, μάτια μ’, δύνασαι νὰ κόψῃς τόσους Τούρκους;”  
 “Δύναμ’, ἀφέντη μ’, δύναμαι νὰ κόψω κι’ ἄλλους τόσους.  
 Μόν’ ρώτα τὸ χεράκι σου νὰ δῆς τὸ τί σου λέγει.” 30  
 “(Ε)σὺ χεράκι μου λαμπρόν, λαμπρὸν κι’ ἀνδρειωμένο’,  
 Ποτέ σου δὲν μ’ ἐντρόπιασες, ποτὲ μή μ’ ἐντροπιάσῃς.”  
 Εὐθὺς γιουροῦσι ἔκαμε σὰν τ’ ἄγριο λεοντάρι,  
 Κόφτει καὶ σφάζει σὰν τραγία τοὺς σκυλοκονιαρέους.

\* \* \* \* \*

Ψιλὴ φωνίτσα ἔβαλε, ψιλὴ κι’ ἀνδρειωμένη”. 35  
 “Κώστα κι’ Αλέξη, ἀδελφοὶ καὶ φίλοι τῆς καρδίας μου,  
 Παραμερήσατ’ ἀπ’ ἐμπρὸς καὶ πίσω μου σταθῆτε,  
 Τὶ θόλωσαν τὰ μάτια μου· μπροστά μου δὲν σᾶς βλέπω.”

“Canst thou, my black one, canst thou swim through blood ?”

“I can, my lord, I can swim through blood. Only bind thy head round with a strong handkerchief, lest perchance I throw myself over a chasm and thou fall from giddiness. Yet ask thy dear sabre and see what it will tell thee.”

“Thou damask blade, bath'd in splendour, canst thou, my darling, canst thou cut so many Turks ?”

“I can, my lord, I can cut as many more. Only ask thy dear arm, and see what it will tell thee.”

“Thou, my noble arm, noble and brave, thou hast never shamed me yet : do not ever shame me.”

Forthwith he sprang forward like a savage lion. He cuts and hews down the hateful Koniaroi like goats.

\* \* \* \* \*

A shrill voice he sent forth, shrill and loud : “Kostas and Alexis, my brothers, my heart's beloved friends, move off from before me and stand behind. For my eyes have grown dim and I cannot see you before me.”

## IX. MESOLONGHI.

The name of this ballad suggests the nature of its subject. It refers to the famous siege of Mesolonghi in 1825—1826. The Greeks, numbering about 5,000, were under the command of Marco Botsaris, among others ; while the Turkish army, four or five times as numerous, was led by Ibrahim Pasha, Omer Vrioni, and two more generals. The details of the event are to be found in all histories of the War of Independence. Here I shall confine myself to the episode with which the present poem is chiefly concerned.

The Turks are preparing for an attack ; but they first try to persuade the garrison to surrender. The summons, accompanied, as it is, with the tempting offer of “whole provinces for an Armatoliki,” Marco’s proud refusal, and the disdainful manner in which he and his followers treat the suggestion of “doing homage,” have a striking parallel in ancient history :

Two Spartans offer themselves up to Xerxes in expiation of the sacrilegious murder of his father’s heralds by their fellow-citizens—but the story had better be told in Herodotus’ own words : “On their way to Susa they arrived in the Satrapy of Hydarnes, who was a Persian by birth, and governor of the maritime provinces of Asia. He received them hospitably, and entertained them at dinner. In the course of the entertainment he said to them : ‘Men of Lacedaemon, why do you refuse to be the King’s friends ? You can see that the King knows how to honour brave men by looking at me and

my prosperity. So even you, if you surrendered to the King,—for you have proved yourselves brave men to him,—you would each receive a province in Greece as a present from him.' To this suggestion they answered as follows: 'Hydarnes, your advice as far as it concerns us is not based on adequate experience. For you can see only one side of the question: you know your own condition, but you are ignorant of ours; you know that you are a slave, but you have not yet had experience of freedom, and, therefore, you do not know whether it is a sweet thing or not. Had you tasted it, you would have advised us to fight for it not only with spears, but also with axes.' Thus they answered Hydarnes.

"Hence they came up to Susa and were ushered into the King's presence. There the bodyguards bade them, and tried to force them, to prostrate themselves before the King, by pushing their heads down. But they refused to comply on any account, saying that it was not their custom to do homage (*προσκυνέειν*) to a mortal, and that this was not the errand on which they had come." Hdt. 7. 135—136.

This ballad presents a unique trait in an attempt to rhyme, which is not very consistently carried out. Otherwise it is written more or less in the same style as the rest of the collection. Passow gives several pieces referring to the same event (Nos. 255—259); for the Fall of Mesolonghi is almost as favourite a theme of the modern Greek popular Muse as the Tale of Troy was among the pre-Homeric minstrels of old.

## ΤΟ ΜΕΣΟΛΟΓΓΙ.

ΝΑΜΟΤΝ πουλὶ νὰ 'πέτα(γ)α, νὰ 'πήγαινα τοῦ 'ψήλου,  
Ν' ἀγνάντενα τὴν 'Ρούμελη', τὸ δόλιο' Μεσολόγγι,  
Ποῦ πολεμᾶ μὲ τὴν Τουρκία', μὲ τέσσαρον Πασσάδες,  
Κ' οἱ πρώτοι τῆς 'Αρβανιτίας μὲ δώδεκα χιλιάδα(ι)ς.  
Πέφτουν κανονία 'σ τὴν στερεά' καὶ μπόμπαι(ς) τοῦ  
πελάγου',

5

Κ' αὐτὰ τὰ λειανοτούφεκα 'σὰν ἄμμος τῆς θαλάσσης.  
Τὸν λέγονν νὰ παραδοθοῦν, τοὺς λέν νὰ προσκυνήσουν,  
Μικροὶ μεγάλοι 'φώναξαν· "Σ τ' ἄρματα νὰ σταθοῦμε',  
Πατρίδα νὰ (γ)λυτ' ὀσωμε' ἡ νὰ θανατωθοῦμε'."  
Τοῦρκοι τὸν Μάρκο' 'φώναξαν νὰ 'βγῆ νὰ προσκυνήσῃ, 10  
Καὶ βιλαέτια τῷ 'ταξαν νὰ ἔχ' ἄρματωλίκι.  
"Ἐγὼ Τουρκία' 'δὲν προσκυνῶ, τοὺς παλῃαρβανίτα(ι)ς,  
Θέλω βαστάξῃ πόλεμο' μὲ τοὺς Μεσολογγίτα(ι)ς.  
Καὶ ηῦρα δύναμες πολλά(ι)ς, ηῦρα καὶ παλληκάρια,  
"Οπου βαροῦσι τ' ἄρματα, στέκονται 'σὰν λεοντάρια." 15  
Μονάχοι των 'νταγιάντησαν 'μέρα(ι)ς εἴκοσι δύο.  
'Ημέρα' νύχτα πόλεμο' καὶ ἄυπνοι 'σ τὸ κρύο'.  
Τότε μεντάτια ἔφθασαν οἱ Πελοποννησιώται(ς).  
'Μαζὺ μὲ τὸν Πετρόμπεη' καὶ μερικοὶ νησιώται(ς).  
Φέρ(ν)ουν μπαϊράκ' ἀπ' τὸ Μωρέα' καὶ στένουν 'σ τὸ  
χανδάκι.

20

## MESOLONGHI.

WOULD that I were a bird, that I might fly and soar high up in the air and see Roumeli and the hapless Mesolonghi, which is fighting against Turkey, against four Pashas, and the first chiefs of Albania with twelve thousand men !

Cannons resound on land and bombs from the sea, and the musket-shots fall as thick as the sand on the beach. They bid them surrender, they bid them do homage. Great and small shout in reply :—

“Let us stand firm in our arms, let us deliver our fatherland or die.”

The Turks summoned Marco Botsaris to come out and do homage, and promised him whole provinces to have for his Armatoliki :—

“I do not bend the knee to Turkey,” he says, “to the wretched Albanians. I will carry on the war with the men of Mesolonghi. For I have found great forces, I have found many pallikars who strike with their swords and stand firm like lions.”

They held out by themselves two-and-twenty days : fighting night and day, sleepless and in the cold. Then came to their succour the Peloponnesians with Petrobey and several islanders. They bring a standard from the Morea and plant it

Τότε οἱ Τούρκοι ἔπιναν χίλια λογίων φαρμάκια.  
 'Ομὴρ Πασσᾶς ἐφώναξε, κράξει τοὺς Ἀρβανίτα(ι)ς,  
 Τζοχανταραίους διαλεχτούς, τοὺς Ἀληπασαλίδα(ι)ς.  
 "Ποῦ στε, τζοχανταραίοι μου, τ' Ἀλῆ Πασσᾶ τζιράκια;  
 Τώρα τιμῆστε τὴν Τουρκία', ριχθῆτε 'σ τὰ χανδάκια." 25  
 "Ολοι τους ὥρκισθήκανε 'Α' μέτη Μου' αμέτη  
 'Σ τὸ Μεσολόγγι νὰ ἐμβοῦν νὰ κάμουν κιαμέτι  
 'Ημέρα' τῶν Χριστουγεννῶν, πρὸ τοῦ νὰ 'ξημερώσῃ.  
 "'Αλλάχ! 'Αλλάχ!" ἐφώναξαν κ' ἔκαμαν τὸ γιουροῦσι.  
 Οἱ Τούρκοι σκάλα(ι)ς ἔβαλαν ν' ἀναίβουν 'σ τὸ χανδάκι, 30  
 Κι' ἀπὸ βολὰ(ι)ς κι' ἀπὸ σπαθία(ι)ς ἔπεφταν 'σὰν βαθράκοι.

in the trenches. Then the Turks became sick as if they had tasted a thousand kinds of poison. Omer Pasha called, he summons his Albanians,—picked Tzochandars, Ali Pasha's retainers:—

“Where are you, my Tzochandars, Ali Pasha's pages? Now is the time for you to do credit to Turkey and throw yourselves into the trenches.”

They all swore by Ahmed Mohammed to enter Mesolonghi and feast there on Christmas day, before sunrise. “Allah! Allah!” they shouted and rushed forward. The Turks planted ladders to climb on the trenches, but the musket-shots and the sabre strokes made them fall as thick as frogs.

## X. KAPETAN TZOUVARAS.

The hero of the present ballad is Kapetan Tzouvaras. No details of his life or character have come down to us. But it may be gathered from the poem itself that he was a Chief of a band of Klephts and had his headquarters at Karpenesi in the province of Phthiotis. It is also stated that he had been at one time an Armatolos in Epirus, and it may be safely supposed that he, like so many of his fellows, was forced to rebellion by the encroachments of the Turkish Governor—probably Ali Pasha of Jannina.

The most interesting part of the piece is its end. It gives us a vivid sketch of the Klepht at home, spending the feast of Easter among his friends. The lamb mentioned in the ballad forms an indispensable feature of the festival. Each family has one killed and roasted whole on a spit. The banquet is followed by dances and sports, the most important of the latter being a contest of marksmanship or “shooting at the mark ( $\sigmaημάδι$ ).” This game very closely corresponds to the Scottish sport of “shooting at the Popinjay,” described in the opening chapter of *Old Mortality*.

The “coloured eggs” form another characteristic trait of the festival, as no family, however poor it may be, fails to display a number of them on its board during the feast of Easter. The usual salutation during that season is, instead of the ordinary “Good-day,” “Christ is risen” (*Χριστὸς ἀνέστη*), to which the person addressed answers “He is risen indeed” (*Ἄληθῶς ἀνέστη*). This form of greeting is in some parts of Greece still accompanied by the brotherly kiss,—a custom which reminds one of our own Christmas mistletoe.

## Ο ΚΑΠΕΤΑΝ ΤΖΟΤΒΑΡΑΣ.

ΛΑΛΗΣΕ, κοῦκέ μ', λάλησε, λάλα, καῦμέν' ἀηδόνι,  
 Λαλᾶτε 'σ' ἀκροπέλαγος 'ποῦ πλέουν τὰ καράβια,  
 'Ρωτᾶτε 'ιὰ τὸ Νικολό', τὸ Νικολό' Τζουβάρα',  
 'Ποῦ 'ταν 'σ τὸ Λούρ' ἀρματωλός, 'σ τὸ Καρπενῆσι κλέφτης.  
 Εἰχε φλάμπουρο' κόκκινο', κόκκινο' καὶ γαλάζιο', 5  
 Εἰχε Σταυρό', εἰχε Χριστό', εἰχε καὶ τὴν Παναγία'.  
 'Εφές, προφές ἀκούσαμε' τὰ βροντερὰ τουφέκια,  
 Κ' εἴδαμε' πῶς ἐβάρεσε τοὺς Τούρκους μέσ' 'σ τὸ Λούρο',  
 Καὶ 'πήρε σκλάβους δεκοχτώ, κι' αὐτὸν τὸν Μουσελίμη',  
 'Πήρε μουλάρια δώδεκα μ' ἀσῆμι' φορτωμένα, 10  
 Κ' ἐκεῖθε' πέρα' διάβηκε, πέρα' κατὰ τὸ Βάλτο'.  
 'Πήγε νὰ κάμη τὴν Λαμπρή' καὶ τὸ Χριστὸς 'Ανέστη,  
 Νὰ 'ψήσῃ τὸ σφαχτάρι' του, κόκκιν' αύγα νὰ φάγη,  
 Καὶ νὰ χορέψουν τὰ παιδία, νὰ ρίξουν 'σ τὸ Σημάδι.

## KAPETAN TZOUVARAS.

**S**ING, my cuckoo, sing ; sing thou also, poor nightingale. Sing on the beach where the vessels sail by ; ask about Nikolos, Nikolos Tzouvaras, who was Armatolos at Louro and Klepht at Karpenesi. He had a scarlet standard,—scarlet and blue; it bore the figures of the Cross, of Christ, and of the Holy Virgin.

Last night and the night before we heard the thundering guns and saw him beat the Turks and drive them into Louro. He took eighteen prisoners, among them the Mousselim himself. He also captured a dozen mules loaded with silver. Hence he crossed over, he went across towards Valto. He is gone to celebrate the Resurrection and exchange the Easter embrace, to roast his slaughtered lamb and eat red-dyed eggs, to watch the lads dance and aim at the target.



## II. CHORAL SONGS.

(Τραγούδια τοῦ χοροῦ.)

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## INTRODUCTION.

THE following four ballads belong to the class known as *Τραγούδια τοῦ χοροῦ*—the ancient *Ὕπορχήματα*—or *ballades* in the original sense of the term.

In this species of composition we again recognise a Hellenic origin. The first traces of it are to be found in Homer (*Il.* 18. 593 foll., *Od.* 8. 261 foll.), and in Hesiod (*Sc.* 281 foll.). Some of Pindar's fragments also (71—82) are relics of similar songs.

The *Τραγούδια τοῦ χοροῦ* are sung as accompaniment of a more or less complicated set of steps and mimic evolutions. Each province in Greece has its own peculiar local dance, as, for instance, the *Καλαματιανός*, originated at Kalamae, etc. But the most popular of all is the one known by the name of *ὁ συρτός* (sc. *χορός*), or *ἡ τράττα* (Ital. *tirata* = drawn, stretched out). It is a kind of military dance, in which some recognise a survival of the old *πυρρίχη*.

At weddings and similar festivals men and women dance together in a ring, holding each other's hands. The leader of the dance, as he sweeps on, waves a handkerchief and sings out the verses of the song, while the rest join in the chorus. The dances following a Klepht's banquet naturally were of

a more martial and exciting character. No women participated in them, and the steps were usually accompanied with sabres brandished naked overhead. Such must be imagined the dance for which the first two of these ballads were composed. The monotonous cadence of the metre and the frequent recurrence of the refrain will give an idea of the half-savage, half-romantic nature of the dance.

It will be noticed that the heroic *versus politicus* is in this kind of composition divided into its two hemistichs, separated from each other by the insertion of the burden of the song.

## XI. KLEPHTS AND ARMATOLOI.

This song describes a banquet of Klephts (*τσονμποῦσι = τὸ συμπόσιον*). It begins with an apostrophe to the birds in the air—a conventional opening almost as hackneyed in modern Greek minstrelsy as the invocation to the Muse was in classical times. The rest of the story is put in the mouth of the bird, and it ends with a curious covenant, entered upon by the banqueters, “to carry any one of their comrades, who ever happened to be taken ill, for forty days and nights”—if they did not reach a place of safety before. This illustrates in a striking manner the loyalty of the Klephts towards each other, and the way in which they seal it by an oath on the “Sword and the Gospel” is not less characteristic.

## ΤΡΑΓΟΤΔΙ ΚΛΕΦΤΑΡΜΑΤΩΛΩΝ.

“ Πουλάκια μ’ ἄγρια κ’ ἡμερα,  
Μωρὲ Δῆμο,

“ Ἀγρια κ’ ἡμερωμένα,  
Δῆμο, καῦμενε Δῆμο,

“ Αὐτοῦ ’ψηλὰ ’ποῦ παίζετε,  
Μωρὲ Δῆμο,

“ Καὶ χαμηλὰ τηράτε,  
Δῆμο, καῦμενε Δῆμο,

“ Μή(ν) εἴδατε ἀρματωλούς,  
Μωρὲ Δῆμο,

“ Καὶ τοὺς παληοὺς τοὺς κλέφτα(ι)ς; ”  
Δῆμο, καῦμενε Δῆμο,

“ Εψές, προψές τοὺς εἴδαμε’  
Μωρὲ Δῆμο,

“ Μέσ’ σ’ τ’ ἄγιο’ μοναστῆρι  
Δῆμο, καῦμενε Δῆμο,

“ Κ’ εἴχαν ἀρνία καὶ ’ψήναν(ε),  
Μωρὲ Δῆμο,

“ Κριάρια σουβλισμένα,  
Δῆμο, καῦμενε Δῆμο,

“ Κ’ εἴχαν(ε) καὶ γλυκό’ κρασὶ<sup>10</sup>  
Μωρὲ Δῆμο,

“ Απ’ ἄδολο’ βαγένι.  
Δῆμο, καῦμενε Δῆμο,

## KLEPHTS AND ARMATOLOI.

Burden : "O Demo!" and "Demo, poor Demo!" alternately.

"**M**Y dear little birds tame and wild,  
Wild as well as tamed,

Which sport high up there,

And look down below,

Have you seen the Armatoloi,

And the good old Klephts?"

"Last night or the night before we saw them

Inside the holy monastery :

They were roasting lambs—

Rams turning on the spit.

They also had sweet wine

From an unmixed jar.

“'Κεῖ 'π' ἔτρωγαν, 'κεῖ 'π' ἔπιναν,  
Μωρὲ Δῆμο,

“ Καὶ 'σήκωναν γεμάτα,  
Δῆμο, καῦμένε Δῆμο,

“'Εκαμαν ὄρκον 'ς τὸ σπαθὶ<sup>15</sup>  
Μωρὲ Δῆμο,

“ Καὶ 'ς τ' ἄγιο' τὸ 'Ταγγέλιο'.  
Δῆμο, καῦμένε Δῆμο,

“'Αν ἄρρωστήσῃ καὶ κάνεις  
Μωρὲ Δῆμο,

“'Απὸ τὴν συντροφία' τους  
Δῆμο, καῦμένε Δῆμο,

“'Σ τὸν ὡμο' νὰ τὸν σύρούν(ε)  
Μωρὲ Δῆμο,

“'Σαρά'ντα 'μερονύχτια.<sup>20</sup>  
Δῆμο, καῦμένε Δῆμο,

“'Ηρθε καιρὸς κι' ἄρρώστησεν  
Μωρὲ Δῆμο,

“'Ο πρῶτος καπετάνιος,  
Δῆμο, καῦμένε Δῆμο,

“'Σ τὸν ὡμο' τὸν ἐσύραν(ε)  
Μωρὲ Δῆμο,

“'Σαρά'ντα 'μερονύχτια,  
Δῆμο, καῦμένε Δῆμο,

“'Σάπησαν τὰ γελέκια του,<sup>25</sup>  
Μωρὲ Δῆμο,

“'Επεσαν κ' οἱ ἄρμοι του."  
Δῆμο, καῦμένε Δῆμο.

While they ate, while they drank,  
And lifted up brimful bumpers,  
They took an oath on their sabres  
And the holy Gospel :  
'If any of their band  
Ever chance to fall ill,  
To carry him on their shoulders  
Forty days and nights.'  
There came a time  
When the Captain-in-Chief fell ill.  
They carried him on their shoulders  
Forty days and nights  
Until his tunic fell to shreds,  
And his joints fell to pieces."



## XII. THE THREE CHIEFS.

The following lay deals with one of those acts of violence of which the Klephs were not unfrequently guilty. In this instance the term Klept can be used in its primitive sense of "robber" or "brigand," although, so far as we can see, the motive of the attack was rather thirst for vengeance than greed. The lady who is so roughly handled by them was the wife of a *Khodja-bashi*, and we have sufficient evidence that these Greek officials of the Turkish Government were sometimes apt to abuse their power.

The piece is valuable for the light it throws on the manner in which such acts of depredation were carried on, and abounds in characteristic traits which are pointed out in the notes. The names of the three brigands apparently denote real individuals, well-known to the poet and his hearers, but I have not been able to obtain any further information on their history.

## ΟΙ ΤΡΕΙΣ ΚΑΠΕΤΑΝΟΙ

'Πατήσαν(ε) τὴν' Λεπενοῦ,  
 'Αντώνη, 'Αντώνη,  
 Τὴν κάμαν(ε) υτερβένι !  
 Τσώγκα, μὴν εἰχε γένη !  
 'Πήραν ἄσπρα, 'πήραν φλωρία,  
 'Αντώνη, 'Αντώνη,  
 'Πήραν μαργαριτάρι,  
 Τσώγκα καὶ Λεπενιώτη,  
 'Πήραν τὴν Νικολάκαινα',  
 'Αντώνη, 'Αντώνη,  
 Πρώτη Χοτσαμπασίνα',  
 Τσώγκα καὶ Λεπενιώτη,  
 Τὴν πήραν καὶ τὴν πήγαν(ε),  
 'Αντώνη, 'Αντώνη,  
 'Απάνω σ τὸ λιμέρι,  
 Τσώγκα καὶ Λεπενιώτη,  
 Κι' δ Λεπενιώτης παλαβός,  
 'Αντώνη, 'Αντώνη,  
 'Απ' τὰ μαλλία τὴν πιάνει,  
 'Σ τὴν γῆ τὴν (ἐ)βροντάει !  
 Τσώγκα καὶ Λεπενιώτη,

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## THE THREE CHIEFS.

Burden : "Antoni, Antoni," and "Tsonga and Lepenioti" alternately, except after the second verse, where it is replaced by "Tsonga, would it had not happened!"

THEY attacked Lepenou  
And made it a pass !  
They took money, they took florins,  
They took pearls ;  
They took Nikolas's lady—  
The head Khodja-bashi's wife ;—  
They took her and carried her off  
To their mountain-hold,  
And Lepeniotis in his fury  
Clutches her by her tresses  
And dashes her on the earth !

“Αφ’σε με, Λεπενιώτη μου,  
 ’Αντώνη, ’Αντώνη,  
 Μὴ ’β(γ)άνης τὰ μαλλία μου,  
 Τσώγκα καὶ Λεπενιώτη,  
 Καὶ γράψε ’ιὰ τὴν ’ξαγορά’. 15  
 ’Αντώνη, ’Αντώνη,  
 ’Εννέα χιλιάδες γρόσια,  
 Τσώγκα καὶ Λεπενιώτη,  
 Νὰ στείλουν φέσια δώδεκα,  
 ’Αντώνη, ’Αντώνη,  
 Καὶ πόσια δεκαπέντε,  
 Τσώγκα καὶ Λεπενιώτη,  
 Νὰ στείλουν τοῦ γραμματικοῦ  
 ’Αντώνη, ’Αντώνη,  
 ’Ασ’ μένιο’ καλαμάρι,  
 Τσώγκα καὶ Λεπενιώτη;  
 Νὰ στείλουν καὶ τοῦ ψυχονιοῦ, 20  
 ’Αντώνη, ’Αντώνη,  
 “Εν’ ἀσημένιο’ τάσι.”  
 Τσώγκα καὶ Λεπενιώτη.

“ Let me go, good Lepeniotis,  
Do not tear my tresses,  
But write for the ransom :  
Nine thousand piastres,  
That they may send twelve fezes,  
And fifteen caps.  
That they may send to the Secretary  
A silver ink-horn,  
That they may send to the Lieutenant  
A silver cup.”

## XIII. THE CRUEL MOTHER-IN-LAW.

The following piece does not, strictly speaking, belong to the same category as those which precede it. I was, however, induced to class it under the head of "Heroic Poetry" by its style, which indicates it as a composition of the district and period which produced the other Klephtic songs. It differs from the latter inasmuch as it deals with an incident—real or imaginary—of domestic life.

Mothers-in-law are in all languages a by-word for feminine malice, but the reader would have to seek far in order to find a more shocking instance of cruelty than the episode described below. The murderer, with all the cunning ferocity of Medea, seems wanting in the powerful motives which render the latter heroine's monstrous crimes intelligible, and, to a certain extent, excusable. Her conduct, however, serves the purpose of strengthening our sympathy with her victim—the poor orphan bride whose desolation is painted with consummate, although unconscious, art. The picture, in its touching simplicity, affords an excellent illustration for Homer's pathetic line:—

ἥμαρ δ' ὄρφανικὸν παναφῆλικα παῖδα τίθησιν.—*Il.* 22. 490.

The reader will find in the Appendix a full account of the wedding-ceremony which forms the background of this picture.

The subject appears to be a favourite one with modern Greek bards, and it has been treated more than once. (For parallels see Passow, Nos. 456, 457.)

## Η ΚΑΚΗ ΠΕΝΘΕΡΑ.

Burden : 'Ρήγω ή Δαμπροπούλά μου, κόρ' ἀρραβωνιασμένη  
repeated at the end of each verse.

Πέρα' 'σ(è) κεῦνο τὸ βουνό',  
 'Πούναι ψηλὸ πὸ τ' ἄλλα,  
 'Εκεῖθε δὰ κατέβαινε  
 Τῆς ὄρφανῆς ὁ γάμος'.  
 Τῆς ὄρφανῆς τῆς ἔρημης,  
 Τῆς χιλιορημασμένης.  
 Κάνεις δὲν ἐτραγούδησε  
 'Απὸ τοὺς συμπεθέρους  
 Κ' ἔνας κακὸς παληγόγερος,  
 'Εκεῖνος τραγουδάει.  
 'Ωραιό τραγοῦδ' ἄρχισε  
 Κι' ἀργά, ἀργὰ τὸ λέγει.  
 "Ο γάμος εἰν' ἀρχοντικὸς  
 Κ' ή νῦν φη παινεμένη."  
 'Σὰν τ' ἄκουσεν ή πενθερὰ  
 Πολὺ τῆς κακοφάνη  
 Κ' εἰς τοὺς μαγείρους ἔτρεξε,  
 Κ' εἰς τοὺς μαγείρους λέγει.

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## THE CRUEL MOTHER-IN-LAW.

Burden : “Rhegho, my Lampropoula, a maiden betrothed.”

FROM yonder mountain, which rises higher than the rest,  
—hence was marching down the orphan maid’s wedding-  
procession ; the wedding-procession of the wretched orphan,—  
the thousandfold wretched orphan.

No one of the bridegroom’s friends sang. But a wicked  
old man—he sings ; a pretty song he strikes up and slowly,  
softly sings it :

“The wedding is princely, and the bride of fair fame.”

When the mother-in-law heard it, she was grievously  
offended, and to the cooks she hastily ran ; and to the cooks  
she says :—

A.

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“ Μάγειροι, μαγειρέψατε  
 Τριῶν ’φειδίων κεφάλια · · · · ·  
 Τῆς ὅχεντρας καὶ τ’ ἀστριτίου  
 Καὶ τῆς μονομερίδας,  
 Καὶ βάλ’ τε φοῦχτα’ κίμινο’ · · · · ·  
 Καὶ δύο φούχτα(ι)ς πιπέρι,  
 Νὰ φάγ’ ἡ νῦν φη ’π’ ἔρχεται,  
 ’Π’ ἔρχεται φιλεμένη !”  
 Πιάνει καὶ χύνει τὰ νερά,  
 Νὰ μὴ ’ύρεθοῦν ’ς τὸ ’σπίτι,  
 Τῆς ’πάγει τὸ γλυκό’ φαγί,  
 Νὰ γλυκαθ’ ἡ καρδία της.  
 Πρώτη’ χαψία’ ὅπ’ ἔβαλε  
 Εὐθὺς νερό’ ζητάει,  
 Κι’ ὁ ἄνδρας της ζητᾷ νερό’,  
 Νὰ δροσισθ’ ἡ καρδία της,  
 Κι’ ὅσο νὰ φέρουν τὸ νερό’,  
 ’Απόθανεν ἡ νῦν φη.

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“Cooks, cook me the heads of three snakes : of a viper, of an *astriti*, and of a lizard. Throw in a handful of cummin and two handfuls of pepper, that the bride may eat who is coming, who is coming well-beloved!”

She takes and pours out all the water, that none may be found in the house. She takes the sweet dish to her that her heart may rejoice. She no sooner tastes the first morsel than she calls for water, and her husband calls for water that her heart may be refreshed. But, ere the water was brought, the bride was dead.

## XIV. THE DANCE.

The following song was dictated to me by a blind beggar in Macedonia. Who Verga, the hero of the piece, was my informant could not tell me. He vaguely described him as a very brave man, who had often defied the Turks, but fell into their hands at last while dancing in the village fair.

It affords one more instance of the methods by which the Turkish authorities usually get rid of insubordinate and dangerous characters. Where open violence fails they have recourse to deceit.

The piece abounds in Turkish words, mostly technical terms, in keeping with the subject. This consistency between style and subject is noticeable in many works of a similar kind, and forms one of the clearest evidences of the realistic spirit which pervades modern Greek poetry.

The poem from internal evidence seems to be of Chian origin ; it contains many words peculiar to the dialect of that island ; the name of the hero and the reference to Smyrna also lead to the same conclusion.

## Ο ΧΟΡΟΣ.

Πέρα' σ τὴν πέρα' τοῦ χωρίου  
 Είχαν χορὸν στημένο'.  
 'Εκεῖ ταν καὶ ξεφάντωνεν  
 'Ο Βέργας ὁ καῦμένος.  
 'Εβγάλαν καὶ τὸ μπουγιουρτὶ<sup>5</sup>  
 'Βγάλαν καὶ τὸ ἄλιάμι  
 Τὸν Βέργαν νὰ σκοτώσουνε  
 Κρίση νὰ μὴ τοὺς πιάνη.  
 Ποῖος νὰ δώσῃ τὸ μουζυτέ,  
 'Ρημάδι τὸ χαμπάρι;  
 "Ενας ἀπὸ τοὺς φίλους του  
 Τοῦ δίνει τὸ χαμπάρι.  
 "Πάφατε, φίλοι, τὸ χορὸν  
 Καὶ πάψ' τε τὰ τραγούδια  
 Καὶ μᾶς μᾶς ἔζουλέφανε<sup>10</sup>  
 'Αγάδεις τὸ χωρίον μας.  
 'Εβγάλαν τὸ ἄλιάμι μας  
 Μακρὺ σὰν τὸ μπόϊ μας.  
 'Σ τὴν Σμύρνην ἐπολέμα(γ)α  
 Τρεῖς μέρα(ι)ς μ' ἔνα λάζο'  
 Ποτέ μου δὲν τὸ λόγι(α)ζα  
 Θάνατον οὐδὲ λάβω."<sup>15</sup>  
 'Ο ἀδερφός του Νικολῆς  
 Κάθουνταν πικραμμένος.

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## THE DANCE.

YONDER, beyond the village, they had set up a dance.  
Amongst them was poor Verga making merry.

The edict was issued, and there was also issued the warrant  
that they might kill Verga without being liable to judgment.

Who will give the tidings, the sad news ?

One of his friends gives him the news.

“ Stop, my friends, the dance ; stop the songs. For the  
Turks have envied us also our village. They have issued our  
sentence as long as our body. I fought at Smyrna for three  
days with a long sharp knife, and I never reckoned that I  
should meet with death,” said he.

His brother Nicoli was sitting apart in bitterness :

“Γιὰ πάψ’ τ’, ἀδέρφια, τὸ χορό’,  
 Γιὰ πάψ’ τε τὰ τραγούδια  
 Καὶ μᾶς μᾶς ἔζουλέψανε  
 Ἀγάδες τὸ χωρίο’ μας  
 Μακρὺ σὰν τὸ μπόϊ μας.”  
 Καὶ πά’ ει κι’ ὁ Χατζῆ Αγᾶς  
 Καὶ πά’ ει καὶ τοῦ λέ’ ει.  
 “Ο βασιλέας σὲ ηθελε  
 Νὰ πά’ με σ’ τὰ παλάτια.”  
 “Ιντα μὲ θέλ’ ὁ βασιλέας  
 Ιντα μὲ θέλ’ Αφέντης;  
 Αν ἔναι ιὰ τὸ πόλεμο’,  
 Νὰ πάρω τ’ ἄρματά μου,  
 Αν ἔναι καὶ ιὰ τὸ χορό’,  
 Νὰ πάρω τὰ βιολία μου.”  
 Σ τὸ δρόμο’ ποῦ παγαίνανε  
 Μία μπαρούτιά τοῦ δώσαν,  
 Μία μπαρούτιά τοῦ ρίξανε  
 Σ τὸ μαρμαρένιο’ στήθος.  
 Μηδὲ (μ)πάλλα δὲν τοῦ περ(ν)ᾶ  
 Καὶ χαμού δὲν (ἐ)πέφτει.  
 “Ιὰ τὸ θεό’, Χατζῆ Αγᾶ,  
 Ιντα τὸ καμπαέτι;”  
 Εἰς τὴν ὑγεία’ σου σήμερις  
 Δὲν πά’ ει σαλαμέτι.”  
 Μία μπαρούτιά τοῦ ρίξανε  
 Σ τὸ δεξιὸ’ τὸ μάτι  
 Καὶ τὰ μυαλά του σπείρανε  
 Σ ἐννέα λογίων χωράφι.

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“Stop, my brothers, the dance ; stop the songs. For the Turks have envied us also our village. They have issued our sentence as long as our body.”

Then Hadji Agha came ; he comes and tells him :

“The King wants thee. Come, let us go to the palace.”

“What does the King want me for ? What does my master want me for ? If it is for war, let me take my arms ; but if it is for a dance, let me take my violin with me.”

On the way, while they were going, they gave him a pistol-shot ; a pistol-shot they fired on his marble breast. But neither did the bullet wound him nor did he fall :

“In God’s name, Hadji Agha, what is my crime ?”

“Salutation does not agree with thy health to-day.”

They fired a shot in his right eye, and scattered his brains over nine different fields.

## APPENDIX.

## THE WEDDING CEREMONY.

THE variety among the customs of the different districts of Greece on which I have had occasion to comment more than once already, is again noticeable in the wedding ceremony of the peasantry. Though varying in details, however, it is essentially the same. Here I shall endeavour to draw a sketch of it, as it prevails in Thessaly, the supposed scene of the last ballad but one.

Marriage is considered all over Greece, and particularly among the peasants, as the most sacred of institutions. The scandals that form the staple topic of conversation in certain more civilized countries are all but unknown amidst a people who, with the keenest sensibility to beauty and the tender passions, unite a power of self-restraint and a sense of decorum not easily imaginable by those unacquainted with their manners. Religion and the fear of public opinion combine to keep the standard of morality at a height hardly attained by more refined communities. The Greek country lass is as sensitive on the point of her reputation (*τὸ ὄνομα*, "her good name") to-day as she was in Homer's times, and she would no more be seen with a stranger than would Nausikaa of old. The latter

cautioned Odysseus to drop behind as soon as they got in sight of the habitations of the Phaeacians :

“τῶν ἀλεείνω φῆμιν ἀδευκέα, μή τις ὁπίσσω  
μωμεύῃ· μάλα δ' εἰσὶν ὑπερφίαλοι κατὰ δῆμον<sup>1</sup>,”

said she. The modern Greek girl is equally careful not to give food to the “bad tongues” (*κακαὶ γλῶσσαι*) of the neighbourhood. Consequently, the intercourse between men and women is extremely restrained in the country, which does not offer so many facilities for flirtation as a town does. In fact the only occasions when the youth of the two sexes have a chance of mixing with each other are the public festivals, such as the First of May (*Πρωτομαῖα*), Easter (*Δαμπρῆ*), the Vintage (*Τρυγγτός*), etc. It is in those reunions, during the dancing and general merry-making, that the country swain chooses his sweetheart, and then he tries to find the means of declaring his love. Let it be borne in mind that we deal with the population of the fields, where nocturnal serenades with guitar and mandoline under the fair one’s windows are unknown, and where clandestine interviews round the corners of ill-lighted streets are impracticable. Under these conditions courtship is very difficult, and the young man is often obliged to wait long for the desired opportunity.

This generally presents itself on a fine morning when all the young women go to the village Fountain (*ἡ βρύση*) to fetch water in their pitchers, or on a moonlit evening when they

<sup>1</sup> Homer, *Od.* vi. 273 foll.

return from the banks of the river where they have been washing the clothes of the family—functions in which all girls, rich and poor, gentle and simple, participate alike, in a way that brings back to the spectator's mind the beautiful picture of the fair “white-armed” Phaeacian maid and her *cortège*, employed in a similar task at the *πλυνοὶ ἐπηερανοὶ*<sup>1</sup> of Scheria.

As soon as the youth sees his beloved separated from her companions, he confesses his passion to her by throwing a flower or an apple into her lap. This pretty custom, again, recalls and explains Theocritus's graphic expression :

ἢπατο δ' οὐ μάλοις οὐδὲ ρόδῳ<sup>2</sup>.

If his advances meet with a favourable reception, he loses no time in acquainting the maid's parents with his intentions. The information is generally conveyed through the medium of an elderly female relative, known as *προξενήτρια*<sup>3</sup> (= the classical *προμνήστρια*), who, if successful in her errand, is rewarded with a present. The ceremony of Betrothal (*ἀρραβώνιασμα*) ensues. The friends of both parties are invited, and in the presence of the parish priest (*παπᾶς*) takes place the “exchange of rings” (*ἀλλαγμα δακτυλιδίου*), and the contract of marriage is drawn up, signed and witnessed. The *fiancée* assists, covered with a veil symbolical of her modesty. This function is concluded

<sup>1</sup> Homer, *Od.* vi. 85 foll.

<sup>2</sup> Theocr. *Idyll* xi. 10.

<sup>3</sup> The name does not seem to have been unknown in ancient times: see Schol. Ar.

with a dinner, in which the guests drink the young couple's health and sing songs appropriate to the occasion.

The interval between the engagement and the marriage is of variable length, and it may sometimes last for years. But the former is considered almost as solemn a tie as the latter, and a "breaking off" is as disgraceful as a divorce, and it is of very rare occurrence. When the day for the wedding is fixed upon, invitations are issued to the relatives of both parties (*συμπτέθεποι*) and their friends. On the eve of the ceremony a great banquet is given by the bride's parents, and she dines with them for the last time; hence the feast is called *νοτεροδείπνια*. A corresponding banquet takes place eight days after the marriage, when the newly-married couple, accompanied by their nearest relations, visit the bride's parents. This second feast is known as *ἐπιστρόφια*.

A best man (*κουμπάρος*, 'compère,' or *νουνός*) is chosen, who, on the eve of the great day, assists at the bridegroom's (*γαμβρός*) toilet. The lady is at the same time decked out in all the pomp and circumstance of a bride (*νύφη*) by her bridemaids. Early in the morning the bridegroom's party walk in procession, accompanied by music and songs, to the bride's house, and, after a sham fight at the entrance,—a reminiscence of olden times of violence,—they succeed in carrying away the bride, attended by her friends. The two processions thus amalgamated march to the church, where the marriage service is read, while chaplets of flowers (*στέφανα*), blessed by the priest, are placed on their heads and exchanged (*ἀλλάζω στέφανα*) by the best man, who provides the garlands and defrays

the greater portion of the expenses. As a characteristic of the sacred nature of the ceremony, it may be mentioned that these garlands are ever after religiously kept by the bride, and supply a married woman with a solemn expression of asseveration only used on very serious occasions ( $\mu\alpha\tau\alpha\sigma\tau\alpha\phi\alpha\nu\alpha\mu\alpha\upsilon\alpha!$ ). They are considered as symbolizing the family ties, and are, therefore, hung up under the *eikónes*, or pictures of the *Panaghia* and the other patron saints which form the *Lares* of the modern Greek household and are supposed to watch over the peace and prosperity of the family<sup>1</sup>.

The ceremony over, they all adjourn to dinner at the bridegroom's house. During the banquet the bride stands with her face veiled until, at a given moment, the best man approaches her and lifts up the veil. The following day is devoted to dancing and general merry-making. On the third day takes place the curious rite of the bride's formal farewell to the village fountain, which she is to visit no more as a maiden. For the last time she carries there a new pitcher, which she fills with water, and then throws into the fountain different objects, mixed with crumbs of bread. This touching act is followed by more singing and dancing round the fountain, and forms the concluding feature of the festival.

<sup>1</sup> An oil lamp usually hangs before these pictures, and on festive occasions they are crowned with flowers. In case of fire, or any other sudden calamity, the pious Greek's first care is to save his household gods. There are numerous traditions of danger averted through their timely interference and punishment inflicted for remissness in attending to their proper worship, as, for instance, neglecting to light the lamp, or to burn incense before them. In all this one clearly sees a continuation of the cult of the ancient *éphéstoroi theol*, slightly altered to meet the requirements of the Christian religion.

PART II.

ROMANTIC POETRY.



## INTRODUCTION.

UNDER the head of "Romantic Poetry" I have included four groups of songs dealing with imaginary subjects. I need not enter into an analysis of each particular group. Their difference from each other consists not so much in language or metre as in subject-matter, and will be obvious to the reader. It would be well, however, to point out the common characteristics which distinguish this class of poems from those forming the First Part of the collection. There is a fundamental difference between the two classes, and, were it not for the fact that they both consist of pieces composed in the same language, they might well be taken for the productions of two entirely distinct races.

In this difference we recognize the influence of the same causes which have always tended to split up the Hellenic nation into a number of communities distinguished from each other by local peculiarities of manners, customs, tastes, interests, and, in a less degree, of speech. The Greek mountaineer stands towards the Greek islander pretty much in the same relation as the Spartan stood towards the Athenian in ancient times. He is rough and turbulent, and, as might be

expected, the Muse which appeals to his bold, untamed spirit is the one which best reflects the rugged grandeur of his native crags. Though he may be far from home, and live under utterly different conditions, he still clings with affection to the songs which remind him of the exploits of his Klepht ancestors, and bring back to his ears the roar of the storm raging among the rocks.

On the other hand, the inhabitant of the maritime towns, as well as of the islands, is a polished, lively, witty individual, delighting in the pursuits of peace and the pleasures of love. The noise and gossip of the street are as dear to him as those of the market-place were to the contemporaries of Aristophanes. “*Tí νεώτερον* ;” is still the inevitable accompaniment of the modern Athenian’s morning salutation, and points to the same thirst for information, the same keen interest in the little events of every-day life which characterised the men who formed the audience of Socrates in the *Agora*. This is not a fanciful resemblance, visible only to the eyes of an enthusiastic student too anxious to discover in the life and language of modern Hellas the traits which lend such charm to ancient Greek literature. It is a real, self-proclaiming fact, obvious to any traveller who chooses to use his eyes for other purposes besides that of gazing in more or less insane wonder at the ruins of the Parthenon, or at the columns of the Olympian Zeus. This observation may be illustrated by the testimony of two men as different from each other as it is well possible for two human beings to be. The first is a late professor of Logic at a Scottish University, the second an Italian

revolutionist who spent some years of his adventurous life in Greece.

Mr Minto, in the Introduction to his *Manual of Logic*<sup>1</sup>, says:—

“ It (*i.e.* dialectics) was a game that could flourish only among a peculiarly intellectual people; a people less acute would find little sport in it. The Athenians still take a singular delight in disputation. You cannot visit Athens without being struck by it. You may still see groups formed round two protagonists in the cafés or the squares, or among the ruins of the Acropolis, in a way to remind you of Socrates and his friends. They do not argue, as Gil Blas and his Hibernians did, with heat and temper, ending in blows. They argue for the pure love of arguing, the audience sitting or standing by to see fair play, with the keenest enjoyment of intellectual thrust and parry. No other people could argue like the Greeks without coming to blows. It is one of their characteristics now, and so it was in old times two thousand years ago.”

Here is an equally characteristic story related by the Venetian patriot<sup>2</sup>:—

“ Il y a quelques années il existait à Athènes un étrange personnage : on aurait dit un philosophe cynique du quatrième siècle avant Jésus-Christ ; c’était Diogène ressuscité. Il était né dans l’île de Sériphe ; c’est pourquoi on l’appelait Sériphios.

<sup>1</sup> *Logic Inductive and Deductive*. University Extension Manuals, 1893, p. 4 foll.

<sup>2</sup> *Vingt Ans d’Exil* par Marco Antonio. Paris, 1868, Notes, 7.

Un jour, Sériphios, près du célèbre monument choragique appelé vulgairement *Lanterne de Diogène*, criait à tue-tête : ἄνδρες Ἀθηναῖοι, ἄνδρες Ἀθηναῖοι, ‘*Hommes Athéniens, hommes Athéniens !*’ Un grand nombre de personnes s’étant reunis autour de Sériphios, on lui demanda : ‘Pourquoi nous as-tu appelés ? que nous veux-tu ?’ — ‘Comment !’ dit Sériphios, ‘ce n’est pas vous que j’appelle. Vous n’êtes pas des ἄνδρες (*hommes*), vous êtes de grosses bêtes. Ce sont les ombres des anciens que j’appelle. Allez-vous en au diable, bêtes. Laissez-moi causer avec les grandes ombres des anciens.....’*Ἄνδρες Ἀθηναῖοι, ἄνδρες Ἀθηναῖοι !*’

“Sériphios, tout en niant que ses concitoyens soient les descendants des *hommes Athéniens*, tout en affirmant leur dégénération, donnait par ses paroles un démenti à ses paroles mêmes. C’était là du Diogène tout pur.”

These two pieces of evidence, coming as they do from sources so different, will suffice to confirm the result of my own observation and bear out my statement that in the Greek of to-day one can see the living representative of the old Hellene, and in his life, literature, and language an expression of the spirit that produced the works which we are taught to admire at school. But this digression has taken me rather too far away from the immediate subject of my introduction. To return.

The following poems chiefly belong to the islands of the Ionian Sea and of the Archipelago, and to the towns on the coasts of Greece and Turkey. Taken as a whole they afford us a good many glimpses of the life of the plains as distin-

guished from that of the highlands, illustrated in another portion of this work. The thunder of the gun is exchanged for the softer tone of the guitar ; the love-song fills the room of the war-cry ; and the warrior-mother's wild lamentations are replaced by the gentler sighs of the love-sick swain, or the melancholy complaints of the broken-hearted maiden. No discordant sound of mountain glens swept by the wind comes to disturb the music of purling streams and the murmur of the rippling blue sea ; no cloud breaks the azure of the sky, or obscures the rich sunshine of the country-side : Love, prosperous or disappointed, laughter of joy, or tears of sorrow, form the variations of light and shade in this picture of peace and innocence,—the only changes in its atmosphere of perfect serenity.

Such is the general character of the poems which I have ventured to class under the somewhat vague title of "Romantic Poetry." As has been said above, they represent the genius of the people of the coast and islands. It is impossible to specify their origin more accurately ; for, wherever they may have been produced, they are the common property of the Hellenic race, from the shores of the Euxine to the island of Cythera, and from Corcyra in the west to Smyrna in the east. A song or distich originally composed in the shadow of the Chian mastich-groves may a short time afterwards be heard sung under the glare of the street lamps of Constantinople. Dialectical differences do not help us much in our attempts to trace their origin ; for in the majority of cases as soon as a song is transplanted from its native soil, it loses part of its

local colour and gradually assumes the character of its adopted home. The Greek language is so elastic that provincial idioms and expressions can easily and, so to speak, unconsciously disappear without in the least altering either the sense or the rhythm of the original. This fact deserves the attention of those scholars who, like Prof. Fick, attempt, after the lapse of thirty whole centuries, to reduce Homer's poetry to its original dialect, on the assumption that its present form is the result of a deliberate and systematic 'redaction.' The history of modern Greek poetry, as exemplified in the contents of the present volume, plainly proves that this transformation is the work of a slow, natural, and unavoidable process,—not unknown in the annals of the popular literatures of other nations also,—and satisfactorily accounts for any discrepancies of style and language noticeable in the Homeric poems. In the comparative paucity of such discrepancies we detect the influence of a general law according to which the universality of popular poetry tends to supply it with a uniformity of style under which all traces of racial and local peculiarities are hopelessly lost.

We may remark, however, in general terms that, so far as external form is concerned, there is a radical difference between the Heroic and Romantic poems of Modern Greece: the former are always composed in the fifteen-syllable *versus politicus* described elsewhere, and do not rhyme. There is a single exception to the last rule in one of the pieces included in the First Part (IX), but there I am inclined to attribute it to the mere influence of transplantation rather than to any deeper

cause. Those in the latter category are composed in all kinds of metres, generally brisker and livelier than the heroic, and always in rhyme. It may also be added that the productions of the islands and of the coast of Asia Minor, in particular, are distinguished from those of Greece proper by their more complicated and artistic versification. Further, their language, comparatively speaking, contains a greater number of words derived from Italian than from Turkish sources. This is, of course, due to the fact that the inhabitants of these countries came into closer and more lasting contact with the merchants and soldiers of the Venetian and Genoese Republics than did those of the Greek continent. But with regard to the foreign element of Greek speech in general, it must be observed that it is in no case considerable or material, and that it chiefly consists in technical terms which might easily be replaced by equivalents of Hellenic origin, without the slightest detriment to the richness of the language.

On the other hand it must be admitted that the romantic literature of the Middle Ages has exercised an undoubted and deep influence on the popular Greek Muse. Many of the romances of Western Europe were translated into Greek, and some of them still live in the memory of the people. Under the Hellenized name of a hero or a heroine one can easily recognize a Frank knight and his lady-love: the wizard and the fortress, the labours and the final victory of virtuous valour over wickedness, are all there. There also exist long epics constructed by medieval Greek poets on western models, the best known of them being the romance of "Erotocritos," a

work of the eleventh or twelfth century, still very popular in Greece.

I purposely refrain from entering upon a critical discussion of the poetic value of these pieces: some are good, others indifferent, but they all serve equally well my object of illustrating the close relationship of modern to ancient Greek. It remains for the reader to decide as to their intrinsic merits.

## I. IDYLLS AND LOVE SONGS.

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## I. THE SHEPHERDESS.

A shepherd-girl has lost her favourite lamb. In her despair she calls on the Holy Virgin to help her to find it. The Virgin hears the maiden's prayers and delivers her darling back into her arms. This is the theme of the first Idyll,—a trite occurrence of bucolic life, ennobled by the tender pathos of sentiment and the exquisite sweetness of language. The maid's touching grief and her naïve appeals to the "Protectress of the unhappy and sorrowful" have something unutterably charming in them,—something that defies analysis.

The prayer and promise of offerings,—chaplets, candles, and a silver figure representing the lost and recovered object,—common in Greek and Roman Catholic countries, still remind one of classical times, and show that these most congenial forms of paganism are not dead yet, nor likely to die soon, in the sunny south.

The peasants of Greece, like those of Italy, will for a long time to come believe in the omnipotence of the Holy Virgin (who, after all, is none other than a heathen goddess in Christian disguise), no less than in the presence of Nymphs (*Νερῆδες*) and Satyrs (*Καλλικάντζαροι*), with which the creative imagination of their ancestors has peopled every wood and spring of their classic soil.

## Η ΒΟΣΚΟΠΟΤΛΑ.

Μία βοσκοπούλα ρόδοπλασμένη  
 Τ' ἀρνί της χάνει 'σ τὴν ἐρημία',  
 Κι' ἀπελπισμένη σ τὰ ὅρη τρέχει  
 Καὶ τὸ φωνάζει μ' ἀπελπισία'.

"Λευκή μου, φῶς μου, ποῦ εἰσαι 'πέ μου,  
 'Αρνί μου, ποὺσαι; 'Δὲν μοῦ 'μιλᾶς!  
 'Εχασα, 'πάγει, θεέ μου, τ' ἀρνί μου,  
 'Δὲν μὲ λυπᾶσαι; 'Δὲν μ' ἀγαπᾶς;"

Εἰς τὰ λαγκάδια ἡ κόρη τρέχει  
 Μὲ 'ξεπλεγμένα χρυσᾶ μαλλία,  
 Καὶ 'δακρυ(σ)μένη τὰ χέρια ἔχει  
 'Ανυψωμένα 'σ τὴν Παναγία'.

"Ω Παναγία μου, γλυκεῖα Παρθένος,  
 Φανέρωσέ με 'ποῦν' ἡ Λευκή,  
 Καὶ νὰ σοῦ φέρω ἄνθη 'πλεγμένα,  
 'Ασπρα κεράκια ταχύ, ταχύ.

"Ω Παναγία μου, κάμε τὸ θαῦμα  
 Καὶ νὰ σὲ κάμω ἔνα ἀρνί,  
 "Ολ' ἀσημένιο' νὰ τὸ κρεμάσω  
 Εἰς τὴν εἰκόνα σου τὴν σεπτή!"

Καὶ 'ξημερώνει ὁ θεός τ' ἡμέρα'  
 Κ' ἡ βοσκοπούλα πηδογέλα,  
 Τ' ἀρνί της ἔχει 'σ τὴν ἀγκαλία' της  
 'Σὰν περιστέρι καὶ τὸ φιλᾶ.

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## THE SHEPHERDESS.

**A** SHEPHERD-GIRL, rose-born, lost her lamb in the desert.

In despair she runs up to the mountains and calls to it :

“ My White one, light of my eyes, where art thou ? Tell me. My lamb, where art thou ? Why dost thou not speak ?

“ O Heaven ! I have lost my lamb : it is gone ! Pitiest thou me not ? Lovest thou me not ? ”

Over the glens the maid runs with her golden locks dishevelled, and with tears in her eyes she lifts up her hands to the Virgin :

“ O All-holy, sweet Virgin, reveal to me where my White one is, and I shall bring thee flowers woven in wreaths, and white little candles early in the morning.

“ O holy Virgin, work a miracle, and I shall make thee a lamb, all silver, and hang it on thy venerable picture ! ”

God brings on day, and the shepherd-girl jumps and laughs for joy, holding her lamb in her arms, and kissing it, like a dove.

## II. THE MAID'S DREAM.

Here again we are introduced to the successor of an ancient goddess. In this instance it is St Paraskevè ("St Friday," a lit. transl. of the Hebrew "Preparation"). She is identified with Venus, at least most of her attributes correspond to those belonging to the purest conception of the goddess of love, before she degenerated into, or was raised from, the rôle of a patroness of lust. The name given to the same day of the week in the Romanesque languages (Ital. *Venerdì*, Fr. *Vendredi*, etc. = *dies Veneris*); the consecration of springs and shrines to her; her supposed influence over matters of love, illustrated by the scene of the girl sleeping in the saint's sanctuary for the purpose of propitiating her,—all tend to render this theory plausible.

The belief in dreams has given rise to, and, in its turn, is kept alive by the existence of a class of professional Dream-Interpreters (*Ονειροκρίτισσαι*), as numerous as that of Potion-Makers (*Μάγισσαι*), who thrive on the superstitious credulity

of the young and ignorant. In the present case it is the maid's own mother that attempts to explain the dream, which was presumably sent by the saint. Her interpretation does not agree with her daughter's wishes, and the latter volunteers an equally ingenious and much more satisfactory explanation.

There is a similar piece in Passow (No. 412).

## ΤΟ ΟΝΕΙΡΟΝ ΤΗΣ ΚΟΡΗΣ.

Μέσ' 'σ τὴν ἀγία' Παρασκευὴ'  
 Κόρη κοιμᾶται μοναχή·  
 Κοιμᾶται κι' ὄνειριάζεται,  
 Βλέπει 'π' ἀρραβωνιάζεται.  
 'Σ(ἐ) περιβόλι ἔμβαινε,  
 'Ψηλὸν πύργον ἀνέβαινε.

Κ' ἔτρεχαν δύο ποταμοί, κ' ἔ(σ)κυψε νὰ πίη νερό'.

"Ἐγώ, μάνα μ', ὄνειριάστηκα,  
 Εἰδα 'π' ἀρραβωνιάστηκα,  
 'Σ(ἐ) περιβόλι ἔμβαινα,  
 'Ψηλὸν πύργον ἀνέβαινα.

Κ' ἔτρεχαν δύο ποταμοί, κ' ἔ(σ)κυψα νὰ πίω νερό'."

"Κόρη μ', τὸ περιβόλ' ὁ θάνατος,  
 Κι' ὁ πύργος εἰν' τὸ μνῆμά σου.  
 Τὰ δύο ποτάμια, τὸ νερό',  
 Τὰ δάκρυα 'ποῦ θὰ χύσω 'γώ."

"Μάνα μ', κακὰ τὸ ἔγγησες,  
 Μάνα μ', κακὰ τὸ διάλυσες.  
 Τὸ περιβόλ' ὁ γάμος μου,  
 Κι' ὁ πύργος εἰν' ὁ ἄνδρας μου.  
 Τὰ δύο ποτάμια, τὸ νερό',  
 'Ο γάμος 'ποῦ θὰ κάνω 'γώ."

## THE MAID'S DREAM.

**A**T Saint Paraskevè's church a maiden is sleeping alone. She sleeps and dreams that she is betrothed. She saw that she entered into a garden, and went up a high tower. Two streams ran by, and she stooped to drink thereof.

“I dreamt, my mother, and saw that I was betrothed. I entered into a garden and went up a high tower. Two streams ran by, and I stooped to drink thereof.”

“My daughter, the garden is thy death, and the tower is thy tomb. The two streams—the water—are the tears which I shall shed.”

“My dear mother, thou hast ill-interpreted it ; mother mine, thou hast ill-explained it : the garden is my wedding and the tower is my husband ; the two rivers—the water—are my married life.”



## III. MARIA.

The First of May is celebrated in the East, just as in the West of Europe, with exceptional *éclat*. The day begins with an early excursion into the fields for the purpose of “meeting, or catching May” (*πιάνω τὸν Μάιον*), a personification of Summer, and probably a reminiscence of a Dionysic rite. On their way back the party pick flowers, out of which a garland is made and hung over the main entrance of the house. Flowers are also spread round the windows, over the walls, and so on. Banquets, songs, and dances in the open air occupy the rest of the day. The young of both sexes dance together and improve the opportunities for flirtation which the occasion affords.

In the following Idyll a young man bewails the premature death of the maid whom he had met the year before at one of these festivals.

## MAPIA.

1. Μόλις ᔁφεγγε τ' ἀστέρι  
Τῆς αὐγῆς γλυκά, γλυκά,
2. Μόσχους ἔχυνε τ' ἀέρι,  
Σ τὴν ὥραι' πρωτομαιᾶ',
3. Πρὶν ἀρχίσουν τὰ τραγούδια,  
Τὸ ἔεφάντωμ', οἱ χοροί,
4. Πρώτη πρόβαλες, Μαρία,  
Πρώτη πρόβαλες (ἐ)σύ.
5. Τὰ μαλλία σου πέφταν πλήθος  
Εἰς τὸν κάτασπρο' λαιμό',
6. Καὶ σοῦ στόλιζε τὸ στήθος  
‘Ρόδ’ ὥραι' παρθενικό'.
7. Καὶ 'σ τὸ χρόνιασμα, Μαρία,  
Πάλ' ἀπέρασ' ἀπ' ἐκεῖ,
8. 'Απ' τὴν ἔρημ' ἐκκλησία'  
“Οπου σ' είχα πρωτοϊδῆ.
9. Μ' ἀντὶ ναῦρ' ὥραιο' σῶμα,  
Θεῖο' βλέμμ' ἐρωτικό',
10. Εἶδα κάτασπρο' λιθάρι  
Κι' ἀπὸ πάνω να σταυρό'.

## MARIA.

THE star of Morn was just beginning to shine sweetly, the air to pour forth its perfume on the fair first of May—before the songs, the sports, and the dances commenced,—when thou, Maria, camest forward first, first of all.

Thy hair fell in profusion o'er thy milk-white throat, and a fair maidenly rose adorned thy breast.

A year later I went the same way again, Maria ; I passed by the desolate church where I saw thee for the first time. But, instead of meeting a pretty form, a heavenly, lovely glance, my eyes met a white stone with a cross upon it.

11. *Μοναχὸς 'σ τὴν ἐρημία',  
'Εγονάτισα σιμὰ*
12. *Εἰς τὸ μνῆμά σου, Μαρία,  
Καὶ τὸ φίλησα γλυκά.*
13. *Κι' ἀπὸ τ' ἄνθη τὰ σπαρμένα  
Ἐκοψά 'να μοναχό',*
14. *'Ασπρ', ἀγνὸ' ὥσπαν καὶ σέ(να),  
Σὰν καὶ σὲ παρθενικό',*
15. *Καὶ τὸ ταίρι(α)σα μ' ἐκεῖνο,  
"Οπου μούχες δώσει σὺ*
16. *'Απ' τὸν κῆπο' μὲ τὰ κρῖνα  
Δι' ἀνάμνησι' σκληρή.*
17. *Τό 'να σύμβολο' θανάτου,  
Τ' ἄλλο' νειότης κ' εὐμορφίας,*
18. *Καὶ χαρᾶς πάντα 'δῶ κάτου  
'Αδελφῆς τῆς συμφορᾶς.*

Alone in the desert I knelt close by thy grave, Maria, and kissed it gently. From among the scattered flowers I picked one alone—a white, pure, and, like thee, virgin blossom—and matched it to the one which thou hadst given me from the garden of lilies for cruel remembrance: the one an emblem of death, the other of youth, and beauty, and of joy which, here below, is ever sister to sorrow.

## IV. THE OLD MAN.

The following piece is a humorous satire on a love-smitten old man. His attempt to snatch a kiss meets with a well-deserved explosion of scorn on the maid's part. Her disgust and the openness with which she gives vent to it find a curious parallel in one of the Idylls ascribed to Theocritus (Βουκολίσκος, Theocr. xx.).

For the sentiments and language of the latter part of the piece compare Passow, Nos. 567, 577.

## Ο ΓΕΡΟΣ.

‘Απὸ κάτ’ σ(ὲ) μία’ μουρίδα  
 ‘Κάθοταν μία κορασίδα.  
 ‘Εκαθόταν κ’ ἔνας γέρος,  
 ‘Εκατό’ χρονῶ’ τὸν ἔξερω.

(Σ)κύφτ’ ὁ γέρος νὰ φιλήσῃ,  
 Σάλια, μύξα(ὶ)ς τὴν γεμίζει.  
 “Φεῦγα, γέρο, πὸ κοντά μου,  
 Κί’ ἀνα(γ)ούλιασ’ ἡ καρδία μου.

“Τὶ τοῦ γέρου τὰ παιγνίδια  
 Εἶναι σκόρδα καὶ κρομμύδια,  
 Τὶ τοῦ γέρου τὰ κανάκια  
 ‘Σὰν νερόθραστα σπανάκια.

“Καὶ τοῦ νέου τὰ παιγνιδάκια  
 Μόσχος καὶ γαρυφαλλάκια,  
 Καὶ τοῦ νέου καὶ τῆς κοπέλλας,  
 Μόσχος εἶναι καὶ κανέλλα.”

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## THE OLD MAN.

BENEATH a mulberry-tree sat a maiden. There also sat an aged man, a hundred years old I know him to be.

The old man bends forward to kiss her, and fills her with the uncleanliness of his mouth and nose.

“Away with thee, old man,” she says, “far from me; my heart loathes thee. An old man’s blandishments are like garlic and onions. An old man’s dalliance is like parboiled spinach. Whereas the young man’s sweet sports are like musk and cloves. A young man’s and a young maiden’s sports are like musk and cinnamon.”

## V. Ο ΠΝΕΥΜΑΤΙΚΟΣ.

‘Σαρά’ντα ’μέρα(ι)ς μελετῶ,  
Νὰ ’πά’ω ’ς τὸν πνευματικό’.  
’Πηγαίνω μία’, ’πηγαίνω δύο,  
’Δὲν τὸν εὑρίσκω μοναχό’.

Μία’ Κυριακή’, πουρνό’, πουρνό’  
’Πάγω τὸν ’ύρισκω μοναχό’.  
(Σ)κύφτω φιλῶ τὸ χέρι του,  
Κάθουμαι ’ς τὸ μεντέρι του.

“Παπᾶ μου, ’ξομολόγα με,  
Τὰ κρίματά μου ’ρώτα με.”  
“Τὰ κρίματά σου ’ναι πολλά,  
Καὶ ἀγάπη’ νὰ μὴ κάνης πλεία.”

“Σὰν ἀρνη(σ)τῆς (ἐ)σύ, παπᾶ,  
Τὸν ἄρτο’ καὶ τὴν λειτουργία’,  
Τότε(ς) καὶ ’γὰθὲ ν’ ἀρνη(σ)τῶ  
Τὰ μαῦρα ’μάτια ’π’ ἀγαπῶ.”

’Πά’ει ὁ παπᾶς ’ς ταῖς ὥραις του,  
’Πά’ω καὶ ’γὰθὲ ’ς ταῖς κόραις του.  
’Πά’ει ὁ παπᾶς ’ς τὴν ἐκκλησία’,  
’Πά’ω καὶ ’γὰθὲ ’ς τὴν παπαδία’.

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## THE CONFESSOR.

I HAVE been these forty days thinking to go to the Confessor's. I went once ; I went twice. But I cannot find him alone.

One Sunday, early in the morning, I went and found him alone. I bend and kiss his hand, and sit down on his sofa :—

“My father,” I say, “confess me ; ask me about my sins.”

“Thy sins are many. Thou must make love no more.”

“When thou, my father, refusest the offerings of loaves and cakes, then shall I also give up the sweet black eyes which I love.”

The priest goes to his “Hours”; I, on my part, go to his daughters. The priest goes to church ; I, on my part, go to Mrs Priest.

VI. TO ΨΕΤΤΙΚΟ ΟΝΕΙΡΟ<sup>1</sup>.

Κόρη βλέπει 'σ τὸν ὑπνο' της, βλέπει καὶ 'σ τ' ὄνειρο' της  
 Τὸν νέο' ποῦ ἀγάπαε 'πῶς εἶχε 'σ τὸ πλευρό' της.  
 Μ' ὄντας 'ξυπνάει καὶ τηρᾷ 'πῶς εἶναι μοναχή της,  
 Τὴν 'παίρ(ν)ει τὸ παράπονο' καὶ δέρ(ν)ει τὸ κορμί της.  
 Μαλώνει μὲ τὸ 'πάπλωμα, σκίζει τὸ μαξιλάρι'. 5  
 "Μαξιλαράκι μ' ἄκληρο' καὶ 'πάπλωμα 'ρημάδι,  
 Τί 'κάνατε τὸν ἀγαπῶ—τὸ' νέο', τὸ παλληκάρι ;"

<sup>1</sup> Cf. Passow (No. 544).

## VII. TO ΜΑΝΤΗΛΑΚΙ.

"Νεράντζι 'πὸ τὴν νεραντζία' καὶ μῆλο' 'π' τὸ Μυσίρι,  
 Νὰ εἶχ' νεράντζι νά 'ριχνα 'σ τὸ πέρα' παραθύρι,  
 Νὰ 'τσάκιζα τὸν μαστραπᾶ' 'πῶχει τὸ καρυοφύλλι.  
 'Ιὰ σέ(ν') τὸ λέγ', ἀγάπη μου, 'ποῦ 'σαι 'σ τὸ παραθύρι.  
 Τὸ μαντηλάκι 'ποῦ κεντᾶς ἐμέ(να) νὰ τὸ στείλης." 5  
 Κάθε βράδυ τῆς τὸ 'λεγε καὶ τὸ πουρνὸ' τὸ στέλ(ν)ει.  
 'Σ τὰ γόνατά του τὸ 'ριξε, κάθεται τὸ 'ξετάξει.  
 "Γιὰ 'πέ(ς) μου, μαντηλάκι μου, πῶς μ' ἀγαπ' ἡ κυρά σου;'"  
 "'Σὰν θάλασσα βουρλίζεται, 'σὰν κῦμα δέρ' ὁ νοῦς της."

## THE FALSE DREAM.

**A** MAIDEN sees in her sleep, she sees in her dream that she had by her side the youth whom she loved. But when she wakes and finds herself alone, she is seized with grief and beats herself. She scolds her blanket and tears her pillow:—"Lotless pillow, and outcast of a blanket! What have you done with the one I love, with the youth, the dear brave lad?"

## THE HANDKERCHIEF.

**O**RANGE from the orange-tree and apple from Egypt! Would that I had an orange to throw at yonder window, and hit the cup with the carnation in it! I speak to thee, my love, who art at the window. The little handkerchief which thou embroiderest, send it to me."

He spoke to her every evening, and at last she sends it one morning. He spread it out on his knees and questioned it:—

"Tell me, my dear little handkerchief, how fond of me is thy mistress?"

"She is raging like the sea, and her mind is tossed about like a wave."

## VIII. Ο ΑΓΑΠΗΤΙΚΟΣ.

“*Ηθελα νάρτω τὸ βράδυ, μὰ πιασε ψιλὴ βροχή,*  
*Καὶ τὸν θεό περικαλοῦσα ἵα νὰ σ' εῦρω μοναχή.*  
*Μίτε μοναχή σ' εὐρίσκω, μήτε μὲ τὴν μάνα σου,*  
*Μόν' σ' εὐρίσκω στολισμένη μέσο' σ' τῆς φιληνάδαις σου.*”

“*Καὶ τί νέος εἶσαι σύ,* 5  
*Ποῦ φοβᾶσαι τὴν βροχή;*  
*Εἶχα ροῦχα νὰ σ' ἀλλάξω,*  
*Πάπλωμα νὰ σὲ σκεπάσω,*  
*Καὶ κορμάκι ν' ἀγκαλιάσῃς,*  
*Κ' ἔτσι νὰ διασκεδάσῃς.*” 10

## IX. Η KONTOTΛΑ.

*Μία κοντοῦλα, μία γιομάτη,*  
*Μία νεραντζομαγουλάτη,*  
*Πῶχει τὸ βυζὲ λεϊμόνι,*  
*Κι' ὅποιος νὰ τὸ διῆ λαβώνει.*

“*Μωρ', ἀς τὸ διῶ κι' ἀς λαβώσω,* 5  
*Τὸ χεράκι μου ν' ἀπλώσω.*  
*Ἄς τὸ διῶ καὶ ἀς τὸ πιάσω,*  
*Κι' ὅτι ἔχω ἀς τὸ χάσω.”*

## THE LOVER.

“ **I** INTENDED to come last night ; but it began to drizzle,  
and I prayed to Heaven that I might find thee alone.  
I find thee neither alone, nor with thy mother ; but I find  
thee in full dress among thy friends.”

“ What sort of youth art thou, to be afraid of the rain ?  
I had clothes for thee to change, I had a blanket to cover  
thee with, and a pretty body for thee to embrace, and so  
enjoy thyself.”

## THE PRETTY LITTLE MAID.

**A** PRETTY, plump, little maid ; a maid with cheeks like  
oranges, whose breast is like a lemon, and whoever sees  
it is wounded.

“ Oh ! let me see it and be wounded ; let me stretch my  
hand. Let me see and seize it, and may I lose all that I  
possess !”

## X. Η ΑΓΝΩΡΙΣΤΗ.

1. Ποία είναι τούτη  
     'Ποῦ κατεβαίνει  
     'Ασπρο'ντυμένη  
     \*Οχ τὸ βουνό';

2. Τώρα 'ποῦ τούτη  
     'Η κόρη φαίνεται,  
     Τὸ χόρτο' γένεται  
     "Ανθ' ἀπαλό',

3. Κ' εὐθὺς ἀνοίγει  
     Τ' ὥραῖα κάλλη  
     Καὶ τὸ κεφάλι  
     Συχνοκουνεῖ,

4. Κ' ἐρωτε'μένο'  
     Νὰ μὴ τ' ἀφήσῃ,  
     Νὰ τὸ πατήσῃ  
     Παρακαλεῖ.

5. Κόκκινα κι' ὥμορφ'  
     \*Έχει τὰ χεῖλια  
     'Ωσὰν τὰ φύλλα  
     Τῆς ρόδανιᾶς,

## THE FAIR UNKNOWN.

WHO is she that is coming down the mountain dressed in white ?

Now that this maiden is coming forward, the grass is turning into a soft flower.

It forthwith unfolds its charming beauties and swings its head to and fro,

And, enamoured, it prays that she may not spare it, but tread upon it.

Her lips are red and well-shaped like the leaves of a rose-bush

6.     *"Όταν χαράζῃ*  
       *Καὶ ἡ αὐγοῦλα*  
       *Λεπτὴ βροχοῦλα'*  
       *Στέλ(ν)ει δροσιᾶς.*

7.     *Καὶ τῶν μαλλίων της*  
       *Τ' ὥραιο' πλῆθος*  
       *'Πάνους τὸ στῆθος*  
       *Λάμπει ξανθό'.*

8.     *"Έχουν τὰ μάτια της,*  
       *"Οπου γελοῦνε,*  
       *Τὸ χρῶμα πούναι*  
       *'Σ τὸν οὐρανό'.*

Ποία εἶναι τούτη  
       *"Οχ τὸ βουνό';*

At daybreak, when the morn sends down a gentle shower  
of dewdrops.

The beautiful wealth of her golden locks shines on her  
breast.

Her laughing eyes have the colour that is on the sky.

Who is she from the mountain ?

## XI. Η ΑΠΙΣΤΟΣ.

Ποὺν' οἱ ὅρκοι, ποὺν' ἡ πίστις,  
 Ποῦ ναι ὅσα σὺ μ' ὥρκιστης;  
 Ποὺν' τὰ στέφανα τοῦ γάμου,  
 Ποῦ ναι τὰ ρόδα κ' ἡ μυρτίαι(ς);

\*Αν ἐθέλης ἵὰ νὰ ζήσω,  
 Δός μου τὰ λουλούδια πίσω.  
 Δός μου πίσω τὰ λουλούδια,  
 Μὲ φιλία φαρμακέ μένα,

Τὰ λουλούδια μαραμένα  
 "Οπου σ' ἔδιδα (ἐ)σέ(να)."

5

10

## THE FAITHLESS ONE.

WHERE are thy vows ? Where is thy faith ? Where are  
all that thou hadst sworn to me ?

Where are the marriage-chaplets ? Where are the roses  
and the myrtle-boughs ?

If thou wantest me to live, give me my flowers back. Give  
me back the flowers now poisoned with kisses,

The flowers, now faded, which I once gave thee.

## XII. ΘΑΝΑΤΟΣ.

Σ τὰ μαῦρα 'ντυμένη,  
 Σ τὰ μαῦρα θὲ νᾶσαι,  
 Καὶ 'μὲ θὰ θυμᾶσαι,  
 Καὶ πάντα θὰ κλαῖς.

Θὰ ἔλθῃ μία ήμέρα,  
 Χρυσή μου περιστέρα,  
 Σ τὸν τάφο' μου ἐπάνω  
 Νὰ ρίξης μυρτιαῖς,  
 Μυρτιαῖς καὶ τρ' αντάφυλλα,  
 Κι' ἄνθη τοῦ παραδείσου,  
 Καὶ πάντα μὲ δάκρυα,  
 Θὰ λέσι ὅχι ἐμέ.

Αὐτὰ τὰ ώραῖα  
 Γλυκύτατα μάτια  
 Μὲ φέρ(ν)ουν μία' λαύρα'  
 Φρικτὴ 'σ τὴ καρδία'. 15

## XIII. ΣΤΕΝΑΓΜΟΣ.

Σὰν ρόδο' ποῦ β(γ)αίνει  
 Σ τὸν κόσμο' κι' ἀνθίζει,  
 Μία' μέρα μυρίζει,  
 Μία' μέρα βαστᾶ.

Τὴ δεύτερ' ἀέρας  
 Τὰ φύλλα τ' ἀρπάζει,  
 Τὴ νειότη' δαμάζει  
 Καὶ τὴν εύωδία'. 5

Σὰν ρόδο' μαράνθη  
 Κ' ἡ ἀθώα καρδία μου,  
 Ή νειότη μου χάθη,  
 Τὸν τάφο' ξητᾶ. 10

## DEATH.

CLAD in black, in black weeds, thou shalt be, and thou shalt  
remember me and ever weep.

There will come a day, my golden dove, when thou shalt  
spread myrtle-boughs on my grave,

Myrtle-boughs and roses and blossoms of paradise ; and  
ever in tears thou shalt cry Ah me !

These fair sweet eyes bring a fearful flame into my heart.

## A SIGH.

LIKE a rose which bursts forth into the world and blossoms :  
it smells for a day ; for a day it lasts. On the following  
day the wind snatches its petals away, subdues its youth and its  
perfume. Like a rose has faded my innocent heart ; my youth  
is gone ; it seeks the grave.

## XIV. Ο ΕΡΑΣΤΗΣ.

Τάφε σκληρέ, 'ποῦ κρύπτεις  
 Τὴν νέαν 'ποῦ λατρεύω,  
 Πολλὰ δὲν σοῦ γυρεύω,  
 Μίαν χάρι σοῦ ζητῶ.

Νὰ μὲ δεχθῆς καὶ ἐμέ(να)  
 'Σ τὸ χῶμά σου τὸ κρύο,  
 Ν' ἀναπαυθῶ πλησίο  
 'Εκείνης παρ' ἀγαπῶ.

5

## XV. Ο ΚΤΝΗΓΟΣ.

Τάξε πῶς ἡμαστε πουλία,  
 Πουλία ζευγαρωμένα,  
 Καὶ πέρασ' ἔνας κυνηγός,  
 Καὶ σκότωσε τὸ ἔνα.

Ανάθεμά σε, κυνηγέ,  
 'Ποῦ σκότωσες τὸ ἔνα  
 Καὶ δὲν μᾶς σκότωσες τὰ δύο,  
 Νὰ πάμ' ἀγκαλιασμένα.

5

## THE LOVER.

CRUEL grave, that concealest the maid whom I worship,  
I ask not much of thee : one favour I solicit :  
That thou shouldst receive me also in thy cold bosom, that  
I may rest by the side of her whom I love.

## THE HUNTER.

FANCY that we were birds,—a loving couple of birds,—and  
that a huntsman went by and shot one of us.  
A curse on thee, huntsman, who hast killed only one !  
Why didst thou not kill us both, that we might perish in  
each other's arms ?

## XVI. SERENADES.

The following two pieces are specimens of the songs known as *πατινάδες*<sup>1</sup> or *σερενάδες* (Ital. *serenata*). This kind of erotic poetry flourishes especially in the big towns on the coast of Greece and Asia Minor. The Italian custom of bands of young men serenading their lady-loves during the long moonlit nights of summer was early adopted by the Greeks of the great commercial centres, who have always maintained relations with Italy, and whose life is modelled on a more Western pattern than that of the inhabitants of the interior.

This form of poetry is generally characterised by a warmth and intensity of feeling which often reminds one of the impassioned effusions of the Lesbian Muse.

The description of the effects of love in the first of these two pieces may be compared with some of Sappho's songs, especially with the one referred to in the Notes. Old Charon figures here as the personification of Death,—a more exalted rôle than the one which he plays in Classical Mythology. Indeed, in the modern Greek mind he seems to combine the functions of Apollo and Hermes with those familiar to the

<sup>1</sup> This word is a corrupt form of the Ital. *mattinata* which, like the Fr. *aubade*, means a morning's music under one's windows.

ancient Charon. He is sometimes described as the bearer of a quiver and bow (*σάττα*), with which he inflicts sudden death, at other times as a messenger whose errand is to summon the doomed person to the next world, and again as the ferryman who conveys the soul to the land of Shades. In the piece under consideration he appears in the first of these characters.

The second song is in a milder vein. The lover threatens to take the more practical course of seeking in a new love consolation for his disappointment, and so pay the faithless one back in her own coin.

## ΠΑΤΙΝΑΔΕΣ.

## 1.

‘Ο ἔρωτάς σου μ' ἄναψε μία' φλόγα 'σ τὴν καρδία',  
 Καὶ μὲ φλογίς ἀλύπητα, 'δὲν ὑρίσκω ἡσυχία'.  
 "Οπου γυρίσω βάσανα, ὅπου σταθῶ σκοτοῦραι(ς),  
 Βλέπω τοῦ Χάρου κ' ἔρχονται γέ κρυεραι(ς) λυγοῦραι(ς).

Σπαράττει τῶμα 'σ τὴν καρδία', τρελλὸς θὰ καταντήσω,  
 'Μπερδεύθηκα 'σ τὰ κάλλη σου, 'σὰν τὸ κερὶ θὰ σβύσω.  
 Τρέξε, ψυχή μου, πρόφθασε ἰατρεία' νὰ μοῦ δώσης.  
 Μ' ἔνα σου βλέμμα ἵλαρο' τὸν φίλο' σου νὰ σώσης.

## 2.

Πῶς ἡμπορεῖς κι' ἀλλάζεις τὴν καρδία' σου;

Μάθ' ὅτι καὶ γώ μίαν ἀλλην ἀγαπῶ.

Μ' ἀλλης φιλία θὰ σβύσω τὰ δικά σου,

Μ' ἀλλην θὲ νὰ ζῶ, καὶ σὲ θὰ λησμονῶ.

‘Δὲν μ' ἀγαπᾶς καὶ λέ'σ πῶς μὲ λατρεύεις.

Μὲ τέτοια λόγια δύο χρόνους μὲ πλανᾶς.

5

## SERENADES.

## 1.

**M**Y love of thee has kindled a flame in my breast, and burns me mercilessly—I can find no rest. Wherever I turn I find torture ; wherever I stand I meet with trouble ! I feel Charon's cold languor creeping upon me.

My blood is boiling in my heart. I shall end in madness. I am entangled in the meshes of thy beauty. I shall be extinguished like a candle ! Make haste, my life, and heal me : with one sweet glance save thy friend.

## 2.

**H**OW canst thou thus change thy heart ? Learn that I also love another. With another's kisses I shall efface thine. With another I shall live and forget thee.

Thou lovest me not, and sayest that thou worshippest me. With such false words thou hast deceived me these two years.



## II. DANCING SONGS.

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## XVII. Η ΧΗΡΑ.

1. Γι' ἀφη(γ)κραστῆτε νὰ σᾶς 'πῶ τὶ ἔπαθε μία χήρα·  
Τὸ φουστανάκι τ' σ' ἔχασε κ' εἰπε πῶς 'γὼ τὸ 'πῆρα.  
—'Η χήρα ἡ κακομοίρα,  
'Εγὼ 'δὲν τῆς τὸ 'πῆρα.
2. \*Αν ἴσως καὶ τὸ 'πῆρα 'γώ, ν' ἀδικοθανατήσω,  
Νὰ 'πά'ν νὰ μὲ κρεμάσουν(ε) 'ς τοῦ βαρελίου τὸν  
πῆρο'.  
—'Η χήρα ἡ κακομοίρα,  
'Εγὼ 'δὲν τῆς τὸ 'πῆρα.
3. \*Αν ἴσως καὶ τὸ 'πῆρα 'γώ, ν' ἀδικοθανατήσω,  
Νὰ κρεμαστῶ 'π' τὰ λάχανα, νὰ πέσω 'ς τὰ μαρούλια.  
—'Η χήρα ἡ κακομοίρα,  
'Εγὼ 'δὲν τῆς τὸ 'πῆρα.
4. \*Αν ἴσως καὶ τὸ 'πῆρα 'γώ, ν' ἀδικοθανατήσω,  
Νὰ μὲ ἀλυσοδέσουν(ε) μὲ μία' τσαπέλα' σῦκα.  
—'Η χήρα ἡ κακομοίρα,  
'Εγὼ 'δὲν τῆς τὸ 'πῆρα.

## THE WIDOW.

**L**ISTEN that I may tell you what happened to a widow :  
She lost her petticoat and said that I took it.

*Chorus* :—The ill-fated widow !  
I did not take it.

If perchance I took it, may I die the death of a thief !  
May they take and hang me—on the tap of a cask.

*Chorus* :—The ill-fated widow !  
I did not take it.

If perchance I took it, may I die the death of a thief !  
May I be hung—on cabbages ; may I fall into—a lettuce-bed.

*Chorus* :—The ill-fated widow !  
I did not take it.

If perchance I took it, may I die the death of a thief !  
May they chain me with—a string of figs.

*Chorus* :—The ill-fated widow !  
I did not take it.

5. *Ἄντισσας καὶ τὸ πῆρα γώ, ν' ἀδικοθανατήσω,*  
*Νὰ μὲ πετροβολήσουν(ε) μ' αὐγὰ καθαρισμένα.*

—*Ἡ χήρα ἡ κακομοίρα,*  
*Ἐγὼ δὲν τῆς τὸ πῆρα.*

6. *Ἄντισσας καὶ τὸ πῆρα γώ, ν' ἀδικοθανατήσω,*  
*Νὰ σπάσουν καὶ τὰ δόντια μου σ(ε) μία χλωρὴ*  
*μιτζίθρα.*

—*Ἡ χήρα ἡ κακομοίρα,*  
*Ἐγὼ δὲν τῆς τὸ πῆρα.*

If perchance I took it, may I die the death of a thief!

May they pelt me with—shelled eggs.

*Chorus* :—The ill-fated widow!

I did not take it.

If perchance I took it, may I die the death of a thief!

May my teeth break—in a fresh cheese-cake.

*Chorus* :—The ill-fated widow!

I did not take it.

XVIII. Η ΧΙΩΤΙΣΣΑ<sup>1</sup>.

1. Κάτω 'σ τὸ 'γιαλό', κάτω 'σ τὸ περιγιάλι,  
—Κάτω 'σ τὸ 'γιαλό' κοντή,  
Νεραντζούλα φουντωτή.
2. Πλένουν Χιώτισσαι(ς), πλένουν παπαδοπούλαι(ς),  
—Πλένει Χιώτισσα κοντή,  
Λεμονίτσα φουντωτή.
3. Καὶ μία Χιώτισσα, μικρὴ παπαδοπούλα,  
—Καὶ μία Χιώτισσα κοντή,  
Νεραντζούλα φουντωτή.
4. Πλένει κι' ἀπλώνει καὶ μὲ τὸν ἄμμο' παίζει,  
—Πλένει κι' ἀπλώνει, κοντή,  
Λεμονίτσα φουντωτή.
5. Κι' ἄρμενο' περ(ν)ᾶ χρυσό', παλαμισμένο',  
—Κι' ἄρμενο' περ(ν)ᾶ, κοντή,  
Νεραντζούλα φουντωτή.
6. "Ελαμψε κι' αὐτό, κ' ἔλαμψαν τὰ κουπία του,  
—"Ελαμψε κι' αὐτό, κοντή,  
Λεμονίτσα φουντωτή.

<sup>1</sup> Cf. Passow, No. 447.

## THE WOMAN OF CHIOS.

DOWN on the sea-shore ; down on the beach,

*Chorus* :—Down on the sea-shore a little woman,  
A little blooming orange-tree.

Are women of Chios, priests' daughters, washing (linen),

*Chorus* :—A little woman of Chios is washing (linen),  
A little blooming lemon-tree.

A little woman of Chios, a priest's little daughter,

*Chorus* :—A tiny little woman of Chios,  
A little blooming orange-tree.

She is washing (linen), and spreading it, and playing with the  
sand,

*Chorus* :—She is washing (linen) and spreading it,  
A little blooming lemon-tree.

A gilded, well rigged out vessel sails by,

*Chorus* :—A vessel sails by, little one,  
Little blooming orange-tree.

It gleamed, and its oars gleamed,

*Chorus* :—It gleamed, little one,  
Little blooming lemon-tree.

7. 'Φύσηξ' ὁ βορέας, μαίστρος τραμουντάνα,  
 —'Φύσηξ' ὁ βορέας, κοντή,  
 Νεραντζούλα φουντωτή.

8. Κι' ἀνασήκωσε τὸ ποδοφούστανό' της,  
 —Κι' ἀνασήκωσε, κοντή,  
 Λεμονίτσα φουντωτή.

9. Καὶ τῆς 'φάνηκεν ὁ ποδαστράγαλός της,  
 —Καὶ τῆς 'φάνηκε, κοντή,  
 Νεραντζούλα φουντωτή.

10. Κ' ἔλαμψ' ὁ 'γιαλός, κ' ἔλαμψ' ὁ κόσμος ὅλος,  
 —Κ' ἔλαμψ' ὁ 'γιαλός, κοντή,  
 Λεμονίτσα φουντωτή.

The North wind blew, a strong northern gale,

*Chorus* :—The North wind blew, little one,  
Little blooming orange-tree.

And lifted up her long skirt,

*Chorus* :—And lifted up, little one,  
Little blooming lemon-tree.

And the ankle of her foot came to sight,

*Chorus* :—And came to sight, little one,  
Little blooming orange-tree.

And the sea-shore gleamed, and the universe gleamed,

*Chorus* :—And the sea-shore gleamed, little one,  
Little blooming lemon-tree.

## XIX. ΤΟ ΑΜΠΕΛΙ.

1. “Αμπέλι μου περίφημο’ καὶ κοντοκλαδε’ μένο’,  
—Πιπερόρριζα,  
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὥριζα!
2. “Μοῦ ’βάρεσαν τὰ χρέη σου καὶ τὰ δοσίματά σου,  
—Μὰ τὴν θάλασσα’,  
Ψιλή, λυγ’νή μου μέση, νὰ σ’ ἀγκάλιαζα!
3. “Καὶ θέλω νὰ σὲ πουλήσω, καὶ νὰ σὲ παζαρέψω.”  
—Πιπερόρριζα,  
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὥριζα!
4. “Μὴ μὲ πουλῆς, βρ’ ἀφέντη μου, καὶ μὴ μὲ παζαρεύης,  
—Πιπερόρριζα,  
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὥριζα!
5. “Γιὰ βάλε νέους ’ς τὸ τσάπισμα, γερόντους νὰ κλαδεύουν,  
—Πιπερόρριζα,  
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὥριζα!
6. “Καὶ ἀπάρθενα κορή(τ)σια νὰ μὲ βλαστολογήσουν.”  
—Πιπερόρριζα,  
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὥριζα!

## THE VINEYARD.

“**M**Y famous vineyard, and close-trimmed,  
*Chorus* :—Pepper-root,

Slim, slender waist, would that thou wert mine !

“Thy debts and thy imposts are weighing me down,  
*Chorus* :—By the sea !

Slim, slender waist, would that I embraced thee !

“And I wish to sell thee, to strike a bargain on thee.”  
*Chorus* :—Pepper-root,

Slim, slender waist, would that thou wert mine !

“Do not sell me, my good lord, do not bargain on me.  
*Chorus* :—Pepper-root,

Slim, slender waist, would that thou wert mine !

“Set youths to dig and old men to prune,  
*Chorus* :—Pepper-root,

Slim, slender waist, would that thou wert mine !

“And unmarried maidens to pick my tendrils.”  
*Chorus* :—Pepper-root,

Slim, slender waist, would that thou wert mine !

## XX. ΕΛΕΝΗ.

'Σὰν 'παίρ(ν)ης τὸν κατήφορο'  
 —'Ελένη μου, 'Ελένη,  
 Τὴν ἄκρη' τὸ ποτάμι,  
 —'Ελένη φιλημένη,  
 Μὲ τὸ πλατὺ 'πουκάμισο',  
 —'Ελένη μου, 'Ελένη,  
 Μὲ τ' ἄσπρο' σου ποδάρι,  
 —'Ελένη τσιμπημένη,  
 Χαμήλωσε τὸ φέσι σου,  
 —'Ελένη μου, 'Ελένη,  
 Καὶ σκέπασε τὰ 'φρύδια,  
 —'Ελένη δαγκαμένη,  
 Νὰ μὴ φανῆ τὸ φιλημα,  
 —'Ελένη μου, 'Ελένη,  
 'Ποῦ σ' ἔχω φιλημένη,  
 —'Ελένη 'γκαλιασμένη.

5

## HELEN.

WHEN thou goest down the slope,  
*Chorus* :—Helen, my Helen,  
Along the bank of the river,  
*Chorus* :—My kissed Helen,  
In thy flowing tunic,  
*Chorus* :—Helen, my Helen,  
With thy white foot,  
*Chorus* :—My pinched Helen,  
Lower thy cap,  
*Chorus* :—Helen, my Helen,  
And cover thy eyebrows,  
*Chorus* :—My bitten Helen,  
To hide the mark of the kiss,  
*Chorus* :—Helen, my Helen,  
Which I have given thee,  
*Chorus* :—My embraced Helen.

## XXI. Ο ΝΟΤΝΟΣ.

Σ τὴν ῥίζαν τοῦ βασιλικοῦ, σ τὴν ῥίζαν τοῦ βαρσάμου,  
 —Σύρμω μου κι' Ἀναστασία μου,  
 Παντρεύετ' ἡ ἀγάπη μου καὶ παίρ(ν)ει τὸν ὄχτρόν μου,  
 —Ἴὰ τὸ πεῖσμα τὸ δικόν μου.  
 Βάνει τὰ στέφανα χρυσᾶ κι' ἀκέργαις τῆς λαμπάδες,  
 —Σύρμω μου κι' Ἀναστασία μου,  
 Βάνουν κ' ἐμέ(να) ἵὰ νουνόν, νὰ πᾶ νὰ στεφανώσω,  
 —Τὰ προικία νὰ παραδώσω.  
 Μὲ τί ποδάρια νὰ σταθῶ, στεφάνια ἵὰ ν' ἀλλάξω; 5  
 —Σύρμω μου κι' Ἀναστασία μου,  
 Τὰ στεφάνια ἵὰ ν' ἀλλάξω, προικία νὰ παραδώσω;  
 —Σύρμω μου κι' Ἀναστασία μου.

## THE BEST-MAN.

AT the spring of the basil ; at the spring of the balsam-tree,

*Chorus* :—My Syrmo and Anastasia,  
My love is married and takes my rival,

*Chorus* :—Out of spite against me.  
She prepares the wreaths of gold and unused candles,

*Chorus* :—My Syrmo and Anastasia,  
And they appoint me best-man to crown them,

*Chorus* :—To deliver the dowry.  
On what feet shall I stand, in order to interchange the  
wreaths ?

*Chorus* :—My Syrmo and Anastasia,  
To interchange the wreaths, and deliver the dowry ?

*Chorus* :—My Syrmo and Anastasia.

## XXII. ΒΑΓΙΩ.

1. “’Δὲν ’μβᾶς, Βαγιώ, ἐς τὴν ἐκκλησία’,  
Νὰ κάνῃς τὸ’ σταυρό’ σου,  
—Βαγιώ, ’π’ ἀνάθεμά σε.
2. “Μόν’ ἐμβαίνεις, ’β(γ)αίνεις καὶ τηρᾶς,  
Τηρᾶς τὰ παλληκάρια,  
—Βαγιώ, ’π’ ἀνάθεμά σε.
3. “Τὸ παλληκάρι ’ποῦ τηρᾶς  
Θέλ’ ὄμορφο’ κορή(τ)σι,  
—Βαγιώ, ’π’ ἀνάθεμά σε.
4. “Νὰ ’ξέ’ρῃ ρόκα’ κι’ ἀργαλέο’,  
Νὰ ’ξέ’ρῃ νὰ κεντάρῃ”  
—Βαγιώ, ’π’ ἀνάθεμά σε.
5. “Τὸ κέντισμα ’ναι γλέντισμα,  
Κ’ ἡ ρόκα ’ναι σερ(γ)ιάνι,  
—Βαγιώ, ’π’ ἀνάθεμά σε.
6. “Μ’ αὐτός ὁ ἔρμος ἀργαλέος,  
Είναι σκλαβία μεγάλη.”  
—Βαγιώ, ’π’ ἀνάθεμά σε.

## VAYO.

“ **W**ILT thou not go into the church, Vayo,  
And cross thyself?

*Chorus* :—Confound thee, Vayo.

“ But thou goest in and out and watchest,  
Watchest the lads,

*Chorus* :—Confound thee, Vayo.

“ The lad whom thou watchest  
Wants a pretty maid,

*Chorus* :—Confound thee, Vayo.

“ One that is skilled at the spindle and loom,  
One that is skilled in embroidery.”

*Chorus* :—Confound thee, Vayo.

“ Embroidery is amusement,  
With the spindle one may lounge,

*Chorus* :—Confound thee, Vayo.

“ But this wretched loom  
Is grievous slavery.”

*Chorus* :—Confound thee, Vayo.



### III. MISCELLANEOUS.

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## XXIII. THE SAILOR'S PRAYER.

The subject of the following ballad is a young sailor becalmed on the open sea. He calls on the North Wind to come to his rescue and speed him home to his aged mother, who is anxiously expecting him. The personification of Boreas is thoroughly Homeric, and reminds one of the prayer of Achilles to the winds in the twenty-third book of the *Iliad*. Indeed, the whole piece is hardly modern in tone. But for its Romaic garb, it might very well have been sung by one of Odysseus' own ἐρίηπες ἑταῖροι.

There is a depth and sincerity of feeling in it which mark it as a composition of no mean order, while its refreshing simplicity and purity proclaim it a genuine offspring of the unsophisticated popular Muse.

## Η ΠΡΟΣΕΤΧΗ ΤΟΤ ΝΑΤΤΟΤ.

Φύσα, Βορέα μου, φύσησε, νὰ 'πάρουν τὰ πανία μου.  
 Φύσα, Βορέα μ', καὶ 'μάτωσαν τὰ χέρια 'σ τὰ κουπία μου.  
 Τὰ δάκτυλά μ' ἀνάψαν(ε), ἀνάψαν κ' οἱ σκαρμοί μου.  
 Φύσα, Βορέα μ', κι' ἀπόστασα, ἐσβέσθηκ' ἡ πνοή μου.  
 'Εφρύγησαν τὰ χείλη μου, ἄλλο νερὸς 'δὲν ἔχω, 5  
 Μὲ θάλασσα' τὰ βρέχω,  
 Κ' ἡ ἄρμη 'ναι πικρά.

Πέλαγος χωρὶς κύματα 'ποῦ νὰ κτυποῦν 'σ τὴν ἄκρη'  
 Εἶναι δύο 'μάτια γαλανὰ δπου διψοῦν 'ιὰ δάκρυ,  
 Εἶναι καρδία δίχως παλμούς, εἰν' ἄρρωστη ἐλπίδα, 10  
 Βραδεῖα χωρὶς ἔξημέρωμα, χωρὶς δροσίας ρανίδα,  
 'Αγάπη χωρὶς δνειρα, ὁ Πίνδος χωρὶς χιόνι,  
 Χωρὶς λαλία' τ' ἀηδόνι,  
 Πουλὶ χωρὶς φουλεά'.

Φύσα, Βορέα μου, φύσησε καὶ 'δὲν θὰ τὴν προφθάσω, 15  
 Μοῦ είπαν πῶς εἰν' ἄρρωστη, φοβοῦμαι μὴ τὴν χάσω.  
 'Εχάθηκ' ἔνα σύ(γ)νεφο', ἔχάθηκ' ἔνα κῦμα;  
 'Ιὰ μία' καρδία' 'π' ἀγάπησα ἔγιν' ὁ κόσμος μνῆμα;  
 Βουνά, 'δὲν ἀνασένετε, λαγκάδια μου, βουνά μου;  
 Σπλαγχνίσου με, Βορέα μου, 20  
 Πατέρα μου Βορέα.

## THE SAILOR'S PRAYER.

**B**LOW, my North Wind, blow, that my sails may be filled.

Blow, my North Wind, for my hands are bleeding at the oars. My fingers are aflame and the rowlocks also. Blow, my North Wind, for I am weary and my breath is spent. My lips are parched ; I have no fresh water left ; I moisten them with sea-water, but the brine is bitter.

A sea without waves, dashing against the beach, is like a pair of blue eyes which thirst for tears in vain. It is like a heart that beats not. It is a sickly hope ; an evening without dawn, without a drop of dew. It is love without dreams ; Mount Pindus without snow ; a songless nightingale ; a restless bird.

Blow, my North Wind, blow, or else I shall not find her alive. They tell me that she is ill and I fear lest I lose her. Is there no cloud ? Is there no wave ? Has the whole world become a tomb for the only heart I have ever loved ? Mountains, will you not breathe ? My glens, my hills ? O have pity on me, my North Wind, father North Wind.

συνώδευσε, Βορέα, 'σ τὸ περιγιάλι  
ἀγκάλιασε, μοῦ 'σφιξε τὸ κεφάλι,  
έφιλησε, μοῦ 'δωκε τὴν εὐχὴν της,  
θω 'γλήγορα 'ιατ' εἶναι μοναχή της. 25  
σπλαγχνίσου με, ἡ μάνα μὲ προσμένει,  
Αν 'δὲν μὲ 'δῆ 'πεθαίνει,  
οηά.

Yesterday  
North Wind, 1  
between her hands  
her blessing a  
alone.

North Wind, O  
is waiting for me.  
hapless one is old.

Yesterday, when she accompanied me to the beach, O North Wind, my mother embraced me. She pressed my head between her hands and sweetly, sweetly kissed me. She gave me her blessing and bade me come back soon, because she is alone.

North Wind, O North Wind, take pity on me : my mother is waiting for me. If she see me not, she will die ; for the hapless one is old.

## XXIV. Η ΦΟΤΣΚΩΘΑΛΑΣΣΙΑ.

“Γιαλό’, γιαλό’, σ τὸ περιγιάλι,  
 Αγάλ’, ἀγάλια τὸ κουπί μας,  
 Μὴ πάρη φουσκωθαλασσία. (Bis.)

“Κοντά, κοντά, ιὰ νὰ φουσκώσῃ  
 Τ’ ἀ(γ)έρι μέσα σ τὸ πανί μας,  
 Νὰ φύγωμε μὲ τὸ Βορέα’. (Bis.)

“Γιὰ δέ(ς), γιὰ δέ(ς) τὸ Βορεαδάκι  
 Μὲ τὶ ὄρμὴ σπρώχνει τὸ κῦμα,  
 Τὸ φέρ(ν)ει ἔξω μία χαρά’. (Bis.)

“Εμπρός, ἐμπρός, πιάσε τὸ πανί,  
 Δέσε σ τὴν πρύμνη, καὶ τὸ κουπί<sup>5</sup>  
 Τράβα γερά, τράβα γερά.” (Bis.)

Αὐτὸ τὸ ἀσμ’ ἔνας ναύτης  
 ’Γιαλό’, γιαλό’ ἐτραγφδοῦσε.  
 Καὶ τό λεγε μ’ ἀπελπισία’,<sup>10</sup>  
 Νὰ πάψῃ η φουσκωθαλασσία.

## THE SAILOR'S SONG.

“CLOSE to the shore, close to the beach, gently and slowly  
let us ply our oar, lest the swell sweep us away.

“Close, close to the shore, that the breeze may make our  
sails bulge, and make us fly with the North Wind.

“Look, look how lustily the dear North Wind drives the  
wave from the beach and beautifully bears it out to sea.

“Make haste, make haste, seize the sail, bind it to the  
stern, and fall to the oars : pull hard, pull hard.”

This song a sailor sang sailing by the shore. He sang it  
in despair, that the swell might fall.

## XXV. ΤΡΑΓΟΤΔΑΚΙΑ.

1.

"Ηλιος καὶ ἀέρας,  
'Παντρεύονται 'ς τὰς Σέρρας.

2.

"Ηλιος καὶ χιόνια,  
'Παντρεύοντ' ἀρχόντια.

3.

"Ηλιος καὶ βροχή,  
'Παντρεύοντ' οἱ φτωχοί.

4.

Βρέχει, βρέχει, καὶ χιονίζει,  
Καὶ τὰ μάρμαρα ποτίζει.  
Ποῦ νὰ κρύψωμε τὴν νῦφη;  
'Απὸ κάτ' 'ς τὸν νεροχύτη.  
Ποῦ νὰ κρύψωμε τὸν γαμβρό;  
'Απὸ κάτ' ἀπ' τὸ πατερό.

## 5. ΛΤΓΑΡΙΑ.

"Οποιος περίση  
Καὶ δὲν μὲ πιάση,  
Τὴν ἀγάπη του νὰ χάση.

## CHILDREN'S SONGS.

These nonsense verses are sung by children during their games :

1.

When the sun shines and the wind blows, people are married at Serras.

2.

When the sun shines and the snow falls, princes are married.

3.

When the sun shines and the rain falls, beggars are married.

4.

It rains, it rains and snows, and makes the marble slabs wet.

—Where shall we hide the bride ?

—Under the washing-board.

—Where shall we hide the bridegroom ?

—Under the kneading-trough.

5.

The Willow (says) :

Whoever goes by and touches me not,  
May he lose his love.

XXVI. THE SWALLOW-SONG<sup>1</sup>.

The practice of boys going about the streets singing the appearance of the swallow at the beginning of spring is of very ancient origin. *Athenaeus* (viii. 360 B) preserves a specimen of the swallow-song (*χελιδόνισμα*) popular among the Rhodians. It is interesting to notice that this custom—the most inoffensive form of begging (*ἀγερμός*)—is still maintained in Greece. On the feast of the Worship of the Cross in the third week in Lent (*Σταυροπροσκύνησις τῆς Μεγάλης Τεσσαρακοστῆς*), numbers of boys walk from house to house carrying a small wooden image of a swallow, decorated with flowers, which they make turn round on a pivot while they hail the arrival of the “herald of Spring.” Their reward generally consists of eggs, cheese, cakes, and so forth.

<sup>1</sup> This piece was originally published in the *Athenaeum* (Sept. 30, '99), and is reproduced here by the Editor's kind permission.

Passow gives several specimens of the swallow-song (Nos. 305—308), all different from the following copy. The piece can boast of little poetical beauty in itself, but is interesting as a parallel to the classical *cantilena* referred to above.

## ΧΕΛΙΔΟΝΙΣΜΑ.

Χελιδόνα 'πέρασε ἀπὸ τὴν Μαύρην θάλασσαν'.  
 'Εκατὸν καὶ λάλησε, πύργον ἐθεμέλιωσε.

Λέέε, λέέε, χελιδόνα,  
 Νὰ μαζώνωμεν ὀκτώ,  
 Νὰ πωλήσωμ' δεκοκτώ<sup>1</sup>.

'Εχω δάσκαλον κακόν καὶ δασκάλαν φοβερήν.  
 \*Αν ἀργήσω καὶ τὸ πῶ,  
 Θὰ τὸ χάψω σὰν αὐγόν.

5

If satisfied with the presents they proceed :

\*Οξω ψύλλοι καὶ κοριοί,  
 Μέσα γάμος καὶ χαρά,  
 Καὶ καλὴ (ν)οικοκυρά.

10

If sent away empty-handed :

Μέσα ψύλλοι καὶ κοριοί,  
 \*Οξω γάμος καὶ χαρά,  
 Καὶ κακὴ (ν)οικοκυρά.

<sup>1</sup> These two lines as first published in the *Athenaeum* ran :

Νὰ μαζώνω μὲν ὀκτώ,  
 Νὰ πωλήσω δὲ ὀκτώ.

For the emendation adopted in the text I am indebted to M. J. Gennadius, late Greek Minister in this country, and to Mr W. H. D. Rouse, M.A., of Christ's College, Cambridge, who both suggested it to me at the same time and independently of each other.

## THE SWALLOW-SONG.

THE swallow has crossed the Black Sea.  
She sat and sang, and founded a fort.  
Sing, sing, swallow,  
That we may collect eight,  
That we may sell eighteen.

I have a bad master and a terrible mistress :  
If I am late in reciting  
I shall catch it warm<sup>1</sup>.

Out with fleas and bugs,  
Let indoors be wedding and joy,  
And a good housewife.

*Or,*

Let indoors be fleas and bugs,  
Out with wedding and joy,  
And a bad housewife.

<sup>1</sup> Lit., I shall swallow it like an egg.

## XXVII., XXVIII.

As might be expected from so imaginative a race, the Greeks entertain a lively belief in ghosts, spirits, and other denizens of the unseen world, too numerous to mention at length in an introduction. To these apparitions is given the generic name of Strange or Elemental creatures (*ἐξωτικὰ* or *οτοιχεῖα*), which comprises a number of classes, as, for instance, Shadows (*ἵσκιοι*), Phantoms (*φαντάσματα*), etc.

In addition to these ethereal beings, modern Greek Mythology recognizes the existence of a species of more substantial representatives of the supernatural. Of the Nymphs (*Νεράïδες* or *Καλαὶ κυράδες*, “good dames”) and Satyrs (*Καλλικάντζαροι*), who are believed to haunt the woods and occasionally visit the dwellings of men for good or evil, as well as of the Fates (*Μοῖραι*), who attend on the child three or seven days after its birth and control its subsequent life, we have said a few words elsewhere. Our attention is here claimed by fabulous creatures of another kind, akin to the above in their nature, but differing from them in point of external form. These are the monsters which are supposed to inhabit the springs, rivers, mountains, and the shores of the sea. Each fountain, each stream and well is under the direct dominion of its special guardian. Dragons of either sex (*Δράκος* and *Δράκαινα*), Black

Giants ('Αράπηδες), Sea-Monsters (Λάμιαι), Winged monsters (Στρίγγλαι), Gorgons (Τόργονες), are only a few of these malevolent ministers of Evil. Their ill-will towards man and the methods which they adopt in endeavouring to bring about his destruction are illustrated in one of the two following poems.

In the first piece we have the "Spirit of the Stream," which is the modern representative of the old river-god. The reader will find in Passow a fragment of this poem (No. 513) containing several variants.

The second deals with the "Spirit of the Well," which is frequently represented as a crafty demon enticing unsuspecting strangers to their ruin. In this instance the malignant monster (*θερίο*) assumes the shape of a fair maiden in order to deceive its victim.

## XXVII. ΤΟ ΣΤΟΙΧΕΙΟ' ΤΟΤ ΠΟΤΑΜΟΤ.

Κοράσιο' ἐτραγούδησε 'πὸ 'πάνω 'σ(ὲ) γεφύρι,  
 Καὶ τὸ γεφύρι 'ράγισε κι' ὁ ποταμὸς ἐστάθη,  
 Καὶ τὸ στοιχεῖο' τοῦ ποταμοῦ κι' αὐτὸς τὴν ἄκρα' 'βγαίνει·  
 "Κόρη μ', ἄλλαξε τὸν ἥχο', 'πέ(ς) μας κι' ἄλλο τραγοῦδι."  
 "Καὶ πῶς ν' ἄλλαξω τὸν ἥχο' νὰ 'πῶ κι' ἄλλο τραγοῦδι, ;  
 'Πῶχω τὸν ἄνδρα μ' ἄρρωστο' βαρέα 'ιὰ νὰ 'πεθάνη,  
 Κι' ἄρρωστικὸ' μὲ 'γύρεψε, 'δὲν ἔχω νὰ τὸν δώσω;  
 Γυρεύ' ἀπὸ λαγό' τυρὶ κι' ἀπ' ἄγρια' 'γίδα γάλα,  
 Καὶ καρτερῶ τὴν "Ανοιξί", νὰρθῆ τὸ καλοκαῖρι,  
 Νὰ φκιάσω στροῦγγα' τοῦ λαγοῦ ν' ἀρμέξω ἄγρια' 'γίδα." 10

## THE SPIRIT OF THE STREAM.

A YOUNG woman sang on a bridge, and the bridge cracked, and the river stood still, and the spirit of the stream itself came out on the bank :

“ My girl, change thy tune, sing us another song,” it said.

“ How can I change my tune and sing another song, since my husband is very ill—on the point of death—and he asked me for medicine which I cannot give to him ? He asks for cheese made of hare’s milk, and for milk from a wild goat. I am waiting for the Spring, for the fine weather to come, that I may draw from a hare’s udder and milk a wild goat.”

## XXVIII. ΤΟ ΣΤΟΙΧΕΙΟ' ΤΟΤ ΠΗΓΑΔΙΟΤ.

'Εκεῖ πέρα' κι' ἀντίπερα' 'σ τὰ ὑάλινα πηγάδια  
 'Ξεφανερώθ' ἔνα θερίο' κ' ἐγίνη ὡρηὸν κορή(τ)σι.  
 Γυναίκεια ροῦχα 'φόρεσε, γυναίκεια πασουμάκια,  
 Γυναίκα διάβη κ' ἔκατ'σε 'σ τοῦ πηγαδίου τὸ χεῖλο',  
 Κι' ἄπλωσε τὰ ξανθὰ μαλλία καὶ κλαῖν τὰ μαῦρα 'μάτια. 5  
 Χήρας ὑϊὸς ἔδιάβαινε, 'στέκει καὶ τῇ' ρωτάει.  
 "Τί ἔχεις, κόρη, καὶ θλίβεσαι καὶ κλαῖν τὰ μαῦρα 'μάτια;"  
 "Η ἀρράβωνα μῶπεσε 'σ(έ) τοῦτο τὸ πηγάδι,  
 Κι' ὅποῦ 'ὑρεθῆ καὶ 'β(γ)άλ' τῇ' μου, γυναίκα νὰ μὲ  
 'πάρῃ."  
 "Πιάσε, κόρη, τὸν ἄλυσσο' κ' ἐγὼ νὰ σοῦ τῇ' 'β(γ)άλω." 10  
 'Σαρά'ντα μίλια 'βούτηξε καὶ πάτο' 'δὲν εύρηκε  
 Καὶ 'σ τὰ 'σαρά'ντα τέσσαρα ὁ νειδὸς τὸ ὑποψιάστη.  
 "Τράβα, κόρη, τὸν ἄλυσσο' κ' ἡ ἀρράβωνα 'ὑρέθη."  
 "Κι' ἄλλους πολλοὺς ἐγέλασα, κ' ἐγέλασα καὶ σέ(να)."

## THE SPIRIT OF THE WELL.

YONDER, on the other side, in the glassy wells, a monster made its appearance and transformed itself into a fair maiden. It put on a woman's garments, a woman's slippers, and in the likeness of a woman it passed across and sat on the brink of the well.

She spread out her golden hair and her black eyes wept.

A widow's son happened to go by. He stops and asks her :

“ What ails thee, maid, why dost thou grieve, and why do thy black eyes weep ? ”

“ My betrothal ring has dropped into this well. If any one is found to pick it out for me, let him take me for his wife.”

“ Hold, maid, the chain and I will pick it out for thee.”

He dived forty miles and found no bottom, but when he reached the forty-fourth the youth's suspicions were roused :

“ Pull, maid, the chain : thy ring is found,” he cried.

“ Ah, many others have I deceived and thee also I have deceived,” she answered.

## XXIX. THE EXCOMMUNICATED.

The present poem deals with the sufferings of an excommunicated sinner.

The form of excommunication of the Greek church (*ἀφορμὸς*) contains many dire invocations upon the sinner's head, in their cold-blooded enumeration of hideous details not unlike the document which Mr Shandy caused the unsuspecting Roman Catholic doctor to read aloud (see Sterne's *Tristram Shandy*, vol. III. ch. xi.). Suffice it to mention that one of the clauses with which the curse generally reaches its climax is this: "After death may thy body not decompose in the grave!" a calamity which implies that the defunct person's soul is condemned to wander outside the gates of Hades and continue haunting the earthly scenes of its wicked life in the form of a vampire (*Βρυκόλακας*).

The person thus afflicted is called *ἀφωρισμένος*, or, as in this case, *κριματισμένος*.

The weird act described in the piece allows us to catch a glimpse of the interior of the grave. The poet in a few master-strokes reveals to us, with most disagreeable vividness, the picture of a maid's cold corpse with her torn hair and

the little cross and Testament lying between her clasped hands on her lap. The mention of the kiss adds the finishing touch to the repelling tableau.

It may be stated here that throughout modern Greek poetry, literary no less than popular, we continually find the same tendency to revel in horrors and the same delight in realistic detail. The powerful poem "Thanasi Vaya" by Valaorites is an illustration in point, especially as it is accessible to the English reader through Mrs Edmonds' able translation (see p. 47 of her *Greek Lays, Idylls, Legends*, etc.).

## Ο ΚΡΙΜΑΤΙΣΜΕΝΟΣ.

Μεγάλη Πέφτη 'σήμανε νὰ 'πᾶ'ν νὰ κοινωνήσουν.  
 Κινᾶ ἡ μάνα τάμπροστὰ κ' ἡ ἀδελφὴ κατόπι',  
 Κι' ὅλο' 's τὴ μέση' νεούτσικος 'σὰ' μῆλο' μαραμένο',  
 'Σὰ' μῆλο', 'σὰ' τριαντάφυλλο' 'σὰ' κίτρινο' λουλοῦδι.  
 Καὶ 'σὰ' τὸν εἰδαν ἡ 'κκλησίαι(ς), τὰ ἄγια Μοναστήρια· 5  
 "Ποῦ 'πᾶ'ς, σκυλί;" τὸν εἴπαν(ε), "ποῦ 'πᾶ'ς, κριμα-  
 τισμένε;  
 'Δὲν σὲ χωροῦν ἡ ἐκκλησίαι(ς) καὶ τ' ἄγια Μοναστήρια."  
 Γυρίζει τότ' ἡ μάνα του καὶ τὸν καλο' ρωτάει·  
 "Τιέ μου, τί κρίμα ἔκαμες κ' είσαι κριματισμένος;"  
 "Ἐγώ λεγα, μανίτσα μου, νὰ μὴ μοῦ τὸ 'ρωτήσης, 10  
 Καὶ τώρα 'ποῦ μὲ 'ρώτησες, θὰ σοὶ τὸ 'μολογήσω.  
 'Αλλή' φορά' ντας 'κούρσενα 's τὰ πράσινα λειβάδια,  
 "Ολ' ἔδεναν τοὺς μαύρους των ἀπὸ ἐλήσας κλωνάρι,  
 Κ' ἐγὼ 'δεσα τὸ' μαῦρο' μου ἀπὸ κόρης κυβοῦρι.  
 'Χλεμέτρισε, 'ποδάρισε κ' ἔβγαλε τὸ κυβοῦρι, 15  
 'Βγάζει τῆς κόρης τὰ μαλλία, 'βγάζει τὴν ἀρραβώνα,  
 Κι' δλ' ἔ(σ)κυψαν καὶ 'φίλησαν σταυρὸ' κι' ἄγιο' 'ναγ-  
 γέλιο',  
 Κ' ἐγὼ '(σ)κυψα καὶ 'φίλησα τὸ κρύο' μάγουλό' της,  
 Κι' αὐτὸ τὸ κρίμα ἔκαμα κ' είμαι κριματισμένος."

## THE EXCOMMUNICATED.

THE bells rang on Great Thursday for the people to go and partake of the sacrament. The mother starts in front and the sister follows in the rear, and right in the middle walks the young man like a withered apple—like an apple, like a rose, like a yellow flower.

When the Churches and the holy Monasteries saw him, “Whither art thou going, thou cur?” said they, “whither art thou going, thou excommunicated one? There is no room for thee in the Churches or in the holy Monasteries.”

Then the mother turns round and eagerly questions him: “My son, what sin hast thou committed that thou shouldst be excommunicated?”

“I was wishing, my dear mother, that thou wouldest not ask me. But since thou hast asked me, I shall confess it to thee. Once, when I was a robber in the green meadows, all my companions tethered their black ones to the branches of olive trees, but I tethered my black one to the head-stone of a maid’s tomb. He neighed and kicked and tore up the stone; he rooted up the maid’s hair, and pulled off her engagement ring. They all stooped and kissed the cross and the holy gospel; but I stooped and kissed the maid’s cold cheek. This sin have I committed and for this I am excommunicated.”

## XXX. DEATH AND THE SHEPHERD.

In this lay we have again a personification of Death. Charon (Χάρων) appears here in his capacity of divine messenger (ψυχοπομπός) to claim a poor shepherd's soul.

The idea of the shepherd's wrestling-match with the grim angel is, no doubt, a reminiscence of pagan mythology. The story of Herakles fighting Thanatos for the soul of Alkestis affords a striking parallel, with the only difference that the shepherd succumbs to, instead of vanquishing, his adversary (cf. Eur. *Alc.* 1140 foll.).

The sword attributed to Charon in this instance is another trait of similarity to the Thanatos of Euripides (see *ib.* 76), but it also recalls the two-edged weapon of the Archangel Michael frequently met with in works of Byzantine art.

A last point deserving comment is the deeply-rooted idea of the Greeks that a quick step is unbecoming a respectable woman (ll. 16, 17).

The implied reflections on the malice of society and the fear of its fault-finding tongues have their parallel in the familiar allusions to *τις* which will easily occur to the Homeric student.

Similar poems are to be found in Passow (Nos. 426—433).

## Ο ΧΑΡΟΣ ΚΑΙ Ο ΤΖΙΟΜΠΑΝΟΣ.

Τζιομπάνος ἐκατέβαινε 'πὸ μία' 'ψηλὴ' ῥαχοῦλα',  
 Κι' ὁ Χάρος τὸν 'καρτέρησε νὰ 'πάρῃ τὴν ψυχὴν του.  
 "Πόθῳ ἔρχεσαι, λεβέντη μου, καὶ πόσε κατεβαίνεις;"  
 "Απὸ τὰ πρόβατ' ἔρχομαι, 'ς τὸ 'σπῆτι μου 'πηγαίνω,  
 'Πάγω νὰ 'πάρω τὸ ψωμὶ καὶ 'πίσω νὰ γυρίσω." 5  
 "Εμέ(να) Θεὸς μὲ ἔστειλε νὰ 'πάρω τὴν ψυχὴν σου."  
 "Δίχως ἀσθένεια' κι' ἀρρώστια' τὸ τί ψυχὴ γυρεύεις;  
 'Πᾶμε 'ιὰ νὰ παλαίψωμε' 'ς(ὲ) μαρμαρέν' ἀλῶνι,  
 Κι' ἀν μὲ νικήσης, Χάρε μου, νὰ 'πάρης τὴν ψυχὴν μου,  
 Κι' ἀν σὲ νικήσω, Χάρε μου, νὰ 'πάρω τὸ σπαθί σου." 10  
 'Σ τὰ γόνατα 'γονάτισε, κι' ἀπ' τὰ μαλλία τὸν πιάνει.  
 "Αφες με, Χάρε, τὰ μαλλία, καὶ πιάσε μ' ἀπ' τὸ χέρι,  
 'Αφες με, Χάρε, νὰ χαρώ 'κόμα πέντ' ἔξ(η) χρόνια,  
 Τ' ἔχω παιδία παρὰ μικρὰ κι' ὄρφανεια 'δὲν τὰ πρέπει,  
 'Εχω γυναῖκα παρὰ νειᾶ' καὶ χήρεια 'δὲν τὴν πρέπει. 15  
 'Αν περ' πατῆ ἀγαλιανά, θὰ λέν πως καμαρώνει,  
 'Αν περ' πατήσῃ βιαστικά, θὰ λέν 'παντρειᾶ' γυρεύει."  
 Κι' ὁ Χάρος 'δὲν τὸν ἄκουσε μόν' 'παίρ(ν)ει τὴν ψυχὴν του.

## DEATH AND THE SHEPHERD.

A SHEPHERD was coming down from a high mountain ridge.  
Death lay in wait to seize his soul.

“Whence art thou coming, my goodly youth, and whither art thou descending?”

“I am coming from the sheep; I am going home. I am going to take bread and then return to my flock.”

“I am sent by God to take thy soul.”

“Without illness or sickness how canst thou seek for my soul? Come, let us go and wrestle on a marble-paved threshing-floor. If thou vanquishest me, O Death, take my soul; if I vanquish thee, O Death, I shall take thy sword.”

He knelt on his knees and Death seized him by the hair.

“Let my hair go, O Death, and seize me by the hand. Let me enjoy, O Death, five or six more years of life. For I have very small children and orphanhood is not meet for them. I have a very young wife and widowhood is not meet for her. For if she walks slowly, people will say that she is proud; if she walks hurriedly, people will say that she is seeking for another husband.”

But Death listened not to him, but took his soul.

## XXXI. Η ΕΤΧΗ ΤΟΤ ΠΤΩΧΟΤ.

Θεέ μου, βρέξε μία' βροχή,  
 Μία' βροχή, μία' συγανή,  
 Νὰ καρπίσουν τὰ χωράφια  
 Καὶ ν' ἀνθίσουν τ' ἀμπελάκια.  
 Τὰ σπαρτά μας νὰ ψωμίσουν,  
 Καὶ τὸν κόσμο' νὰ πλουτίσουν  
 Τὰ σιτάρια, τὰ κριθάρια,  
 Νὰ γεμίσουν τὰ ἀμπάρια  
 Καλαμπόκια καὶ βαμβάκια,  
 Βρύζα(ι)s, ρύζια, σταφυλάκια.

5

10

Μπάραι(ι)s, μπάραι(ι)s τὸ νερό',  
 Καὶ τὸ γέννημα σωρό'.  
 Κάθε στάχυ' καὶ κοιλό',  
 Κάθε κούρβουλο' φορτίο'.  
 'Ιὰ νὰ σκάζ' ὁ ἀλευρᾶς,  
 'Ιατὶ 'δὲν πωλεῖ 'κριθά,  
 Καὶ νὰ χαίρετ' ὁ φτωχὸς  
 Μ' ὅλη' του τὴν φαμηλία'.

15

## THE POOR MAN'S PRAYER.

O GOD, send down a rain—a slow, gentle rain—that the fields may bring forth fruit, and that the dear vineyards may blossom. That our crops may ripen into bread and enrich the world with corn and barley; that our granaries may be crammed with maize and cotton, with rye, rice, and sweet grapes.

Let the water fall down in pools, and the crops grow up in heaps: every corn-ear a bushel, every vine-root a load. That the flour merchant may split (with vexation) because he cannot sell at a high price, and the poor man rejoice with all his family.

XXXII. Η ΕΛΑΦΙΝΑ<sup>1</sup>.

"Ολα τὰ 'λάφια 's τὰ βοσκία, ὅλα δροσολογιοῦνται,  
 Καὶ μία 'λαφίνα ταπεινὴ πλειὰ 'δὲν δροσολογιέται.  
 "Ολο' τ' ἀπόσκια περ' πατεῖ, τ' ἀπόσκια καταιβαίνει,  
 Κι' ὅπ' εὗρει γαργαρὸ' νερό', θολώνει καὶ τὸ πίνει.  
 Δώδεκα χρόνια ἔκαμε στεῦρα καὶ δαμαλίδα,  
 Κι' ἀπὸ τὰ δώδεκα κοντὰ κάμνει τ' ὡρηὸ' μουσχάρι.  
 Μά, κὰν ὁ χρόνος τούφερε, κὰν ἡ 'δική της Μοῖρα,  
 'Βγῆκε τὸ βασιλόπουλο' νὰ 'λαφοκυνηγήσῃ,  
 Καὶ 'ρίξαν καὶ τὸ 'βάρεσαν τὸ δόλιο' της μουσχάρι.  
 "Εμειν' ἔκείνη ἔρημη καὶ μοναχὴ 'σὰν πρῶτα.

5

10

<sup>1</sup> Cf. Passow, Nos. 398—400.

## THE HIND.

ALL the deer are in their pastures. They all refresh themselves. But one humble hind no longer refreshes herself. She keeps walking in the shade, she seeks the shaded slopes, and wherever she finds a gurgling stream she disturbs it and drinks thereof.

For twelve years she lived barren and childless, and towards the close of the twelfth year she brought forth a beautiful fawn. But, either through chance, or through her particular Fate, the king's son came out to hunt the deer. Her hapless fawn was shot and killed, and she was left desolate and lonely as before.

XXXIII. ΤΟ ΧΕΛΙΔΟΝΑΚΙ<sup>1</sup>.

“Χελιδονάκι μου γοργό’, γοργό’ μου χελιδόνι,  
Θὲ νὰ σὲ πέμψω ’π’ ἀγαπῶ κι’ ὅπ’ ἔχω ’γὰ ’ς τὸ νοῦ  
μου.”

“’Δὲν ἔχω ἄδεια’, ’φέντη μου, φωλεά’ θέλω νὰ χτίσω.”  
“Σύρε, σύρε, πουλάκι μου, κ’ ἐγὼ θὰ σὲ τὴν χτίσω.  
(E)σὺ μὲ λάσπη’ χτίζεις την, κ’ ἐγὼ μὲ τὴν ἀσβέστη’, 5  
(E)σὺ τὴν ράίνεις μὲ νερό’ κ’ ἐγὼ μὲ τὸ κρασάκι,  
(E)σὺ τὴν στρώνεις μὲ φτερὰ κ’ ἐγὼ μὲ τὸ βαμβάκι.”  
Καὶ ’πά’ησε κ’ ἡρθε τὸ πουλί, καὶ τὴν φωλεά’ ’δὲν ὑρῆκε,  
Κι’ ἀπάν’ ’σ(ὲ) πέτρα’ ’κάθησε καὶ πικροκαταροῦσε.  
“Ποῖος ἀγαπᾷ πολὺ μακριά, πολὺ κακὸ’ νὰ ἔχῃ, 10  
’Ποῖος ἀγαπᾷ ’ς τὴ γειτονεία’ πολὺ καλὸ’ νὰ ἔχῃ.  
’Εχει τὸν ὑπνό’ διάφορο’ καὶ τὰ παπούτσια χάρι’.”

<sup>1</sup> Cf. Passow, 308 frag.

## THE SWALLOW.

“**M**Y dear fleet swallow, my fleet-winged swallow, I want to send thee to her whom I love and whom I have in my mind.”

“I have no leisure, my master, I want to build a nest.”

“Go, go, my little bird. I will build it for thee. Thou buildest it with clay, I will build it with lime. Thou sprinklest it with water, I will sprinkle it with wine. Thou linest it with feathers, I will line it with cotton-wool.”

The bird went and came back, but found no nest. It sat on a rock and uttered a bitter curse :

“He who loves at a great distance, may great ill-luck attend his suit. He who loves in the neighbourhood, may great good luck attend his suit.—He gains his sleep and also saves his shoes.”

## XXXIV. THE BLIND MAN'S SONG.

"The Blind Man's Song" was dictated to me by the poet himself. He is still groping his way along the narrow streets of Salonica, earning a precarious livelihood by singing his own sufferings as well as other songs which he has learnt from others (see Part I. xiv., Part II. xxxv.). He is not quite illiterate; he had learnt to read and write before misfortune overtook him, as he relates in his poem, but he has never been able to turn these accomplishments to account, and it is very characteristic of the drawbacks attending oral transmission that every time he repeats his song he introduces several variants. For instance, by comparing two copies which I took from him at different times I find that on one occasion he missed out two lines (7, 8) while on the other he altered line 10 into:

*'ιατ' ἔχασα τὰ μάτια μου κ' ἔχ' η καρδία μου πίκρα'.*

His appeals to surrounding nature to sympathize with him gain real pathos from the special circumstances of the poet's condition, in spite of the fact that such invocations are exceedingly common both in modern Greek popular poetry and in the works of the ancient writers. In the blind beggar's modest protests against undeserved suffering, in the outburst

of pain expressed as a query to the Deity, and in the final note of acquiescence in the inscrutable decrees of an almighty and all-ruling Providence, we find alternately the impassioned complaints of a Job and the chastened resignation of a Christian ; while the somewhat familiar “I wish to ask thee” savours of the genial style which the ancient Hellenes employed in their prayers to their gods. The imagery, the personification of Fortune, and the strong belief in an inexorable Fate, have an epic ring about them which, added to the poet’s personal appearance, recalls vividly the picture of the “blind man of Chios.”

## ΤΟ ΤΡΑΓΟΤΔΙ ΤΟΤ ΤΤΦΛΟΤ.

Μὲ τὴν ψυχήν μ', μὲ τὴν καρδίαν μ' τὰ χεῖλη μου ν' ἀνοίξω,

Τοῦ φῶς μου τὴν καταστροφὴν νὰ σᾶς ὅμολογήσω,  
Νὰ πάρω πέννα καὶ χαρτὶ τὴν συμφοράν μ' νὰ γράψω.  
Δὲν τῷλπιζα ὁ δυστυχῆς τὰ μάτια μου νὰ χάσω.

Κλάψ' τε με δάση καὶ βουνὰ καὶ σεῖς, βρὲ λαγκαδάκια,  
Δεκάξ' ἐτῶν τὸ ἔχασα τὸ φῶς μ' ἀπ' τὰ ματάκια,  
Δεκάξ' ἐτῶν τὸ ἔχασα ἀπάν' ἀπ' τὰ βιβλία,  
Ἐχασα τὰ ματάκια μου δίχως καμμίαν αἰτία.

Μὴ μὲ καταδικάζετε πῶς κλαί(γ)ω μέραν νύχτα,  
Ἐχασα τὰ ματάκια μου κ' ἔχ' ἡ καρδία μου πίκρα'. 10

Ἡ θάλασσα καὶ τὰ βουνὰ χαίρονται τὸν ἀέρα,  
Κ' ἐγὼ τὸν ἐστερεύτηκα νύχτα καὶ τὴν ἡμέραν.

Ἄν κλάψουνε τὰ μάτια μου, ἡ θάλασσα τραντάζει  
Καὶ τὰ βουνὰ ραγίζονται κ' ἡ γῆ ἀναστενάζει.

Ολον τὸν κόσμον περ' πατῶ, ἀόμματος γυρίζω, 15  
Οἱ φίλοι μου μὲ ἀγαποῦν κ' ἐγὼ δὲν τοὺς γνωρίζω.

Τί μ' ὠφελοῦν(ε) ἡ δροσία(ε) καὶ τὰ καλὰ τοῦ κόσμου,  
Ἄφ' οὖν ἐγὼ τὸ ἔχασα ἀπὸ ἐμπρὸς τὸ φῶς μου;

Ο κόσμος εἰν' ἔνα δευδρί, ἔρριξε τὰ κλωνία του.  
Ο, τι θὰ πάθ' ὁ ἄνθρωπος τὸ γράφουν τὰ χαρτία του. 20

## THE BLIND MAN'S SONG.

WITH all my heart and soul, let me open my lips and recount to you the loss of my light.

Let me take up pen and paper and write of my mishap: I, the unfortunate one, never expected to lose my eyes.

Weep for me ye forests and mountains and ye dear glens.

In my sixteenth year I lost the light from my dear eyes, in my sixteenth year I lost it while poring over books. I lost my eyes for no sin of mine.

Do not blame me for crying day and night: I have lost my dear eyes and my heart is bitter.

The sea and the mountains enjoy the view of the sky ; but I have been bereft of it night and day.

When my eyes weep the sea shakes, the mountains are rent, and the earth groans with sorrow.

All over the world I wander, I roam hither and thither sightless: my friends love me, but I know them not.

What do the dews and the blessings of the world avail me since I have lost my light from before me?

The world is a tree which has shed its twigs: what shall befall a man is written in his book.

'Απὸ μικρὸς τὸ ἔπαθα, 'στερεύτηκα τὸ φῶς μου  
 Καὶ ἔμεινα 'ς τὰ σκοτεινά, εἰδα τὸ θάνατό' μου!  
 Εὐχαριστῶ σε, Τύχη μου, 'ποῦ μ' ἔρριξες 'ς τὸ σκότος,  
 Κι' ἀκούω λόγια θλιβερά, 'δὲν βλέπω τοὺς ἀνθρώπους.  
 'Αν τραγουδήσω θλιβερὰ κι' ἀν κλάψω πικραμμένα, 25  
 Μοῦ εἴπατε 'δὲν 'ὑρίσκεται τὸ ἰατρικὸν 'ιὰ μέ(να).  
 "Οσοι ἰατροὶ κι' ἀν συναχθοῦν συμβούλιον 'ιὰ νὰ κάμουν  
 'Εμέ(να) τὰ 'ματάκια μ' 'δὲν 'μποροῦν νὰ μοῦ τὰ ἰάνουν.  
 Θὰ 'πάρω ντέβρι τὰ βουνὰ τ' ἀγρίμια νὰ ρωτήσω  
 Μήπως καὶ 'ὑροῦν τὸ ἰατρικὸν τὸ φῶς μου ν' ἀπαντήσω. 30  
 "Ολα τὰ βότανα τῆς γῆς τὰ 'κάμαν σπετσαρία,  
 Βότανα 'δὲν μὲ ὡφελοῦν καὶ ἰατρειὰ καμμία.  
 'Ιατί σκληρά μ' ἐπλήγωσες εὐχαριστῶ, θεέ μου,  
 Θεέ μεγαλοδύναμε, θέλω νὰ σ' ἐρωτήσω.  
 Τὰ 'μάτια 'ποῦ μοῦ ἔδωκες 'ιατί τὰ 'πήρες 'πίσω; 35  
 Θεέ μ' μεγαλοδύναμε, μεγάλο τ' ὄνομά σου.  
 Φύλλο 'δὲν πέφτ' ἀπὸ δευδρὶ χωρὶς τὸ θέλημά σου.

I was still young when this calamity befell me: I was bereft of my light, I was left in darkness and saw my death!

I thank thee, my Fortune, that thou hast cast me into darkness to hear men's sad words but not to see their sad faces.

If I sing mournfully, if I weep bitterly, you tell me there is no medicine for me. Even if many doctors be gathered together to consult, they cannot heal my poor eyes.

I will take my way to the mountains and ask the savage beasts, lest, perchance, they can find the medicine which will give me back my light.

All the herbs of the earth have been collected by the apothecary: herbs avail me nought, nor any method of healing.

For this cruel wound I thank thee, my God.

God Almighty, I wish to ask thee: the sight that thou gavest me, why didst thou take it back?

My God Almighty, great is thy name, not a single leaf falls from the tree but by thy will.

## XXXV. THE BRIDESMAID.

The following piece may truly be described as neither fish nor fowl. I give it just as I heard it from the blind bard to whom I am already indebted for two songs (Part I. xiv. and Part II. xxxiv.). It has resisted all my efforts to mould it into some sort of shape. It seems to be an attempt on the blind man's part to dress a prose fairy tale in a poetical garb in order that he may be able to remember it more easily, but the result is not encouraging. The piece is only a fragment and a good many of its lines are imperfect, but it is not difficult to follow the drift of the story, which bears a strong resemblance to the tale of Cinderella.

The scene of the story is laid in Salonica in a poor quarter which under the modern name of Προδρόμη conceals the 'Ιπποδρόμιον of the Roman period. It was on this spot that the terrible massacre by the order of the Emperor Theodosius took

place in A.D. 390. The hippodrome still forms a large oblong *piazza* intersected by a row of venerable plane-trees some of which have probably witnessed the slaughter just mentioned. Among the buildings which surround it are the churches of the Prodromos (John the Precursor) and St Constantine referred to in the piece.

## Η ΚΟΤΜΠΑΡΑ.

'Κεῖ 'ποῦ κάθουμαν καὶ συλλογοῦμαν  
 Καὶ πολὺ δυσκολογοῦμαν,—  
 Εἶχα τὴν ῥόκα' μ' ἀπ' ἐμπρός, τ' ἀδράχτι κρεμασμένο',—  
 "Ερχεται μία καλὴ γειτόνισσα καὶ πολὺ ἀγαπημένη·  
 "Κόρη μου, τί συλλογίζεσαι καὶ πολὺ δυσκολογίζεσαι; 5  
 Κ' ἔχεις τὴν ῥόκα' ἀπ' ἐμπρός, τ' ἀδράχτι κρεμασμένο';  
 Τὸν ἄνδρα 'ποῦ ἀγάπησες ἄλλη τὸν εὐλογεέται."  
 Καὶ 'παίρ(ν)ω τὰ πατήκια μου 's τὴν πόρτα' κατα(ι)βαινω.  
 Θ'ωρῶ 's(ὰ) 'πάνω, θ'ωρῶ 's(ὰ) κάτω,  
 Θ'ωρῶ 's τὸν "Αγιο' Πρόδρομο', 's τὸν "Αγιο' Κω'σταν-  
 τῶνο', 10  
 Θ'ωρῶ καὶ τοῦ γαιδάρου υἱὸν ἄσπρα φορεῖ,  
 "Ασπρα κρατεῖ, ἄσπρη εἶναι ἡ φορεσία του.  
 Μὲ τὸ μαντῆλι μ' ἔ(γ)νεψε κουμπάρα 'ιὰ νὰ γένω.  
 Μὰ 'γῶ 'χω μάνα' καλογρηγά', θὰ 'πᾶ' νὰ τὴν ῥωτήσω.  
 Καὶ 's τὸ καρύδι 'πάτησα, 's τὴν μάνα μου 'παγαίνω. 15  
 "Μάνα μ', ἐκεῖ 'ποῦ κάθουμαν...." (here follows a repetition of ll. 1—13).  
 "Μωρὴ σκύλα, μωρὴ ἄνομη,  
 "Εχεις ποδάρια νὰ σταθῆς καὶ χερία στέφανα νὰ πιάσῃς;'

## THE BRIDESMAID.

WHILE I was sitting and thinking and was greatly worried—I had my distaff before me and the spindle suspended—there came a good neighbour, a dear friend of mine:

“My daughter,” she says, “what art thou thinking about, and why art thou greatly worried? Why hast thou the distaff before thee and the spindle suspended? The man whom thou lovest another one is blessed with.”

I thereupon take my slippers and go down to the door: I look up and down; I look towards St Prodromos and towards St Constantine; and I see that son of an ass clad in white, a white kerchief he holds in his hand and white is his dress. He beckoned to me with his kerchief to be a bridesmaid. But I have a nun for my mother; I shall go and ask her.

I stamped on the (magic) walnut with my foot and went to my mother.

“Mother mine, while I was sitting.....,” I said. She answered:

“Foolish, senseless girl, hast thou feet to stand upon, and hands to hold wreaths with?”

“Εχω ποδάρια νὰ σταθῶ καὶ χέρια στέφανα νὰ πιάσω.”  
 Μὲ τὸ ποδάρι ’χτύπησε χρυσῆ κασέλλα ’βγῆκε. 20  
 Βάζει τὸν ἥλιο’ πρόσωπο’ καὶ τὸ φεγγάρ’ σ τὰ στήθη,  
 Τὸν ἄμμο’ τῆς θάλασσας βάζει μαργαριτάρι.  
 Βάζει τοῦ ἵσου τὸ φτερό’, βάζει καμπάνα ’φρῦδι,  
 Καὶ σ τὸ καρύδι ’πάτησε καὶ σ τὸ γαμπρὸ’ πηγαίνει.  
 Τὴ σκάλα’ ποῦ ἀνέβαινε κουμπάρα ’ιὰ νὰ γένη, 25  
 Είδαν παπάδες κ’ ἔχασκαν, οἱ διάκοι χαζβαλώθ’ καν  
 Καὶ τὰ μικρὰ διακόπουλα ἔπεσαν τὰ χαρτία τους.  
 ‘Η νῦφ’ ἀπολογήθηκε ’πὸ κεῖ ’ποῦ καμαρώνει.  
 “Παπάδες, ’δὲν διαβάζετ’ ; διάκοι, ’δὲν κανοναρχάτε ;  
 Καὶ σεῦς, μικρὰ διακόπουλα, ’δὲν ’ύρισκετ’ τὰ χαρτία  
 σας ;” 30  
 Γαμπρὸς ἀπολογήθηκε ’πὸ κεῖ ’ποῦ καμαρώνει.  
 “Παπᾶ μ’, ’δὲν εἰσαι Χριστιανός ; ’δὲν εἰσαι βαπτισ-  
 μένος ;  
 Γιὰ σύρ’ τὰ στέφανα καὶ βάλ’ τα σ τὴν κουμπάρα’  
 Καὶ ἡ νῦφη ’σὰν θέλη, ἀσ γένη κουμπάρα.”

"I have feet to stand upon and hands to hold wreaths with."

She stamped with her foot and a golden chest sprang out of the earth. She put on the sun for a face and the moon for a breast; she put on the sand of the sea for pearls; she put on the feather of the *isos* and a bell for a brow and then she stamped on the walnut and went to the bridegroom.

As she was going up the stairs in order to become bridesmaid the priests saw her and gaped, the deacons became stupid with wonder, and the young readers let their books drop.

The bride protested from where she was standing proudly:

"Priests," quoth she, "will you not read the service? Deacons, will you not chant? and you, young readers, will you not find your books?"

The bridegroom protested from where he was standing proudly:

"Sir priest," quoth he, "art thou not a Christian? art thou not baptized? Come, take the wreaths and put them on the bridesmaid and let the bride become bridesmaid, if she will."



#### IV. DISTICHS.

(Λειανοτράγουδα.)

## XXXVI. LOVE DISTICHS.

For preface to this part of my work I take the liberty of quoting a passage from Mr Andrew Lang's Introduction to his translation of the Greek Bucolic Poets<sup>1</sup>. He finds in the modern Greek distichs collected by MM. Fauriel and Legrand a great similarity to the poetry of Theocritus; a circumstance which he turns to very good account in defending his poet from the charge of affectation and artificiality brought against him by Fontenelle and other French critics. He quotes from modern Greek popular ballads in order to show that the sentiments expressed in the Idylls of Theocritus, and the language in which they are couched are not beyond the Greek peasant's native refinement.

"Certainly," he says, referring to Fontenelle's objections, "no such fancies were to be expected from the French peasants of Fontenelle's age.....The imaginative grace of Battus is quite as remote from our own hinds. But we have the best reason to suppose that the peasants of Theocritus's time

<sup>1</sup> *Theocritus, Bion, and Moschus.* Golden Treasury Series (Macmillan and Co., Ltd. 1896).

expressed refined sentiment in language adorned with colour and music, because the modern love-songs of Greek shepherds sound like memories of Theocritus." Here follow several extracts from Fauriel's collection, and then the author concludes :

"The difficulty is to stop choosing where all the verses of the modern Greek peasants are so rich in Theocritean memories, so ardent, so delicate, so full of flowers and birds and the music of the fountain."

This estimate would apply to most of the following distichs, although I am bound to confess that in my collection I have not been guided by any considerations of poetic beauty, but have rather endeavoured to include as many original pieces as I could obtain.

## ΛΕΙΑΝΟΤΡΑΓΟΤΔΑ.

## 1.

Αγάπησα, τ' ἀπόλαυσα ; κοντεύω ν' ἀποθάνω,  
Καὶ σὺ θὰ ἥσ' ἡ ἀφορμὴ ποῦ τὴν ζωὴν μου χάνω.

## 2.

Αγγελοι ἀπ' τοὺς οὐρανούς, βοηθᾶτέ με κ' ἐμέ(να),  
Ποῦ ἄναψα καὶ καίουμαι 'ιὰ ξένης μάνας γέννα'.

## 3.

Αηδόνι τοῦ περιβολίου, ἀηδόνι καὶ παγόνι,  
Οταν γυρίσω καὶ σὲ 'δ(ι)ῶ, τὸ αἷμά μου παγώνει.

## 4.

Ακόμη 'δὲν ἀπέθανα κι' ἄναψαν τὰ κερία μου,  
Πῆραν καὶ τὴν ἀγάπην μου ἀπὸ τὴν ἀγκαλίαν μου.

## 5.

Αν θέλης, Παναγία μου, πάντα νὰ σὲ δοξάζω,  
Στεῖλέ μου τὴν ἀγάπην μου, νὰ μὴ(ν) ἀναστενάζω.

## LOVE DISTICHS.

## 1.

I have loved. What have I gained ? I am nearing death,  
and thou wilt be the cause of my losing my life.

## 2.

Angels of Heaven, come to my rescue ; for I am afame  
and burning for a stranger's offspring.

## 3.

Nightingale of the garden, nightingale and peahen, when  
I turn and look at thee, my blood freezes.

## 4.

I am not quite dead yet ; but they have lit my funeral  
candles and taken my love from my arms.

## 5.

Holy Virgin, if thou wishest me to sing thy praises for  
ever, send me back my love that I may cease to sigh.

## 6.

Ανοιξε τ' (ἀ)χειλάκι σου, τὸ κόκκινο', πουλί μου,  
Καὶ δόσε μου ὑπόσχεσι' πῶς θὰ γενῆς δική μου.

## 7.

Απόψε ρόδα μάζευα, καὶ σύ, ψυχή μου, τ' ἄνθη,  
Απόψε σ' ὠνειρεύτηκα κι' ὁ ὕπνος μου ἔχαθη.

## 8.

Αὐτὰ τὰ μαῦρα ποῦ φορεῖς ἐγὼ θὰ σοῦ τὰ β(γ)άλω,  
Νὰ σὲ φορέσω κόκκινα κ' ὑστερα νὰ σὲ πάρω.

## 9.

Αὐτὸς ὁ πόνος τῆς καρδίας πρὸς τί τάχα νὰ είναι;  
Όντας δὲν είναι ἔρωτας, τί ἄλλο πρᾶγμα είναι;

## 10.

Βάρκα θέλω ν' ἀρματώσω μὲ σαράντα δύο κουπία,  
Καὶ μ' ἔξηντα παλληκάρια νὰ σὲ κλέψω μία βραδεῖα'.

## 11.

Βασιλικὸν ἐφύτεψα ἐπάνω 'σ τὸν ἀσβέστη,  
Ίὰ νὰ περ(ν)ᾶ ἡ ἀγάπη μου νὰ λέγῃ "Χριστὸς ἀνέστη."

## 12.

Βασιλικὸν ἐφύτεψα 'σ τὴν κλίνην ποῦ κοιμᾶσαι,  
Νὰ κόφτησ, νὰ μυρίζεσαι, κ' ἐμέ(να) νὰ θυμᾶσαι.

6.

Open thy red lips, my bird, and promise that thou shalt be mine.

7.

Last night I was picking roses and thou, my life, (wert picking) flowers. Last night I dreamt of thee and my sleep fled.

8.

I shall make thee leave these black weeds, I shall dress thee in scarlet, and thou shalt be my wife.

9.

What may be the cause of this pain in the heart ? If it be not love, what else can it be ?

10.

I wish to equip a boat with forty-two oars and (man it) with sixty lads that I may carry thee away one night.

11.

I have planted basil in lime, that my love may say, when passing, "Christ is Risen."

12.

I have planted basil by the side of the bed in which thou sleepest, that thou mayest pluck thereof, smell it and remember me.

## 13.

Βασίλισσα κι' ἀν ἥσουν(ε), 'δὲν θάχες τέτοια' χάρι,  
Νάσαι ἄνθος τῶν κορη(τ)σίων, τῆς γειτονείας καμάρι.

## 14.

Βουνά, λαγκάδια καὶ κλαδία, ἀνοίξτε νὰ περάσω,  
Καὶ μὴ(ν) ἀνάψετε φωτία' δυτας ἀναστενάξω.

## 15.

Βουνά, μὴ(ν) πρασινίσετε, πουλία, μὴ(ν) κελαϊδήτε,  
Μ' ἀρνήθηκ' ἡ ἀγάπη μου, δλα νὰ λυπηθῆτε.

## 16.

Γαρουφαλίτσα μου χρυσῆ, πλυμμένη μὲ χρυσάφι,  
Νάπεφτα 'σ τῆς ἀγκάλαις σου 'δὲν θάκανα νισάφι.

## 17.

Γαρούφαλο' μου κόκκινο', γαρουφαλίας κλωνάρι,  
\*Αν 'δὲν σὲ 'δ(i)ῶ 'σ τὰ χέρια μου ὁ Χάρος ἀς μὲ 'πάρη.

## 18.

Γιὰ δὲ(ς) καιρὸ' 'ποῦ διάλεξεν ὁ Χάρος νὰ μὲ 'πάρη,  
Τώρα 'π' ἀγάπησα κ' ἐγώ μιᾶς λεμονίας κλωνάρι.

## 19.

Γιὰ 'πέ(ς) μου, τί ἐκέρδησες ὅπου μὲ βασανίζεις ;  
Παράτησε τὴν ἀπονία' καὶ 'πέ(ς) μου τι ὁρίζεις.

## 13.

Even if thou wert a queen, thou couldst not be more graceful : a flower among maidens, the pride of the neighbourhood.

## 14.

Mountains, glens, and bushes, open a way that I may pass, and be not kindled by my sighs.

## 15.

Mountains, bloom not ; birds, sing not ; for my love has deserted me : mourn ye all.

## 16.

My little golden carnation, bathed in gold ! would that I fell into thine arms : I should never be surfeited.

## 17.

My dear red carnation, my dear twig of a clove-pink, if I see thee not between my arms, may Charon carry me away !

## 18.

See what a season Charon has chosen to carry me off : now that I have fallen in love with the branch of a lemon-tree !

## 19.

Come, tell me, what hast thou gained by tormenting me ? Lay aside thy cruelty and tell me what are thy commands.

## 20.

Γυρίζω 'δῶ, γυρίζω 'κεῖ, ἵσως καὶ σ' ἀπαντήσω,  
Τὰ πάθη μου νὰ σοῦ εἰπῶ, τὴν φλόγα μου νὰ σβύσω.

## 21.

Γύρισε 'δ(ι)ὲ τὸν οὐρανό', γύρισε 'δ(ι)ὲ κ' ἐμέ(να),  
\*Αν ἀρνη(σ)τῶ τὸν οὐρανό', θὰ ἀρνη(σ)τῶ καὶ σέ(να).

## 22.

Γύρισε 'δ(ι)ὲ τὸν οὐρανὸ' κι' ἀν εῦρης μαῦρ' ἀστέρι,  
Πίστεψε πῶς θά σ' ἀρνη(σ)τῶ, χρυσό' μου περιστέρι.

## 23.

\*Δασκάλισσα, 'δασκάλισσα, σκόλασε τὴν 'Ελένη,  
Μία' στιγμὴ' νὰ τὴν ἴδω, 'ιατ' ἡ ψυχή μου 'β(γ)αίνει.

## 24.

'Δὲν ἡμπορῶ, 'δὲν δύναμαι νὰ κάνω πλεῖο' ἀγάπη',  
'Ιατ' ἡ καρδία μου 'κάηκε καὶ τὸ κορμί μ' ἐσάπη.

## 25.

'Δὲν θυμᾶσ', ἀνάθεμά σ', τὰ λόγια 'ποῦ 'μιλήσαμε',  
Νὰ μὲ 'πάρης, νὰ σὲ 'πάρω καὶ μαξὺ νὰ ζήσουμε';

## 26.

'Δὲν θυμᾶσ', ἀνάθεμά σε, τὰ φιλία μιανῆς αὐγῆς,  
'Ποῦ ἡτο(νε) νὰ χωριστοῦμε' κ' ἐσειότα(νε) ἡ γῆ(ς);

## 20.

I turn hither, I turn thither in the hope that I may meet  
thee, tell thee of my sufferings, and quench my flame.

## 21.

Turn thine eyes towards Heaven, and then towards me :  
if I desert Heaven, then I shall desert thee.

## 22.

Turn and look at the sky, and if thou findest a dark  
star therein, then believe that I shall desert thee, my golden  
dove.

## 23.

Schoolmistress, please permit my Helen to come out, that  
I may see her for an instant ; for my life is ebbing out.

## 24.

I cannot, I am no more able to make love ; for my heart is  
burnt out and my body is wasted away.

## 25.

Dost thou not remember, cruel one, the words we spoke  
to each other : to marry and live together ?

## 26.

Dost thou not remember, cruel one, one morning's kisses,  
when we were about to part and the earth shook (with our  
grief) ?

## 27.

Δέν μ' ὡφελεῖ νά σ' ἀγαπῶ δλο' μὲ τὴν ἐλπίδα,  
Τὴν γνώμη' σου κατάλαβα, τὴν τύχη' μου τὴν εἶδα.

## 28.

Δὲν 'ντρέπεσαι τὴν γειτονεία', οῦτε θεό' φοβᾶσαι,  
Τόσον καιρὸν μὲ τυραννεῖς χωρὶς νὰ μὲ λυπᾶσαι;

## 29.

Δὲν σὲ καταχρειάζουμαι τηγάνι 'ς τὴν αὐλή' μου,  
Νὰ τηγανίζω ποντικούς, νὰ τρώγη τὸ γατί μου.

## 30.

Εβάφτισα ἔνα παιδί κ' ἔβαλα τ' ὄνομά σου,  
Ίὰ νᾶχη μὲ τὸ ὄνομα τὴν χάρι' κι' ὡμορφία' σου.

## 31.

Ἐγὼ σεβντᾶ' 'δὲν ηξέ'ρα, καὶ τώρα πῶς μοῦ 'γίνη,  
Κι' ἄναψε τὸ κορμάκι μου 'σὰν φοβερό' καμίνι;

## 32.

Ἐδῶ 'ς αὐτὴ' τὴν γειτονεία', 'ς τὸ χαμηλὸ' 'σπιτάκι,  
Κοιμᾶται μία κοπελία χωρὶς παλληκαράκι.

## 33.

Εἶναι τὸ αἷμά σου γλυκό', 'μιλᾶς καὶ ζαχαρένια,  
Ίὰ τοῦτό σ' ἀγαπῶ κ' ἐγὼ καὶ χάνουμαι 'ιὰ σέ(να).

27.

It is of no use my still loving thee, still hoping: I have  
found out thy mind, and read my fate.

28.

Are you not afraid of the neighbourhood's talk? Do you  
not fear Heaven; to torment me so long without taking  
pity on me?

29.

I would not have you for a frying-pan in my back-yard, to  
fry rats in for my kitten!

30.

I stood sponsor to a child and gave it thy name, that  
along with the name it might have thine own grace and  
beauty.

31.

I was once a stranger to passion: how is it, then, that my  
poor body is now burning like a fiery furnace?

32.

Close by, in this neighbourhood, in yonder low cottage,  
a maid is sleeping without a lover.

33.

Thy temper is sweet, thy speech is like sugar; for this  
reason I love thee and am ready to perish for thee.

## 34.\*

Ἐλα νὰ σὲ φιλήσω καὶ ὑγρήγορα νὰ πάς,  
Νὰ μὴ σὲ δῆ κάνενας καὶ πῆ πῶς μ' ἀγαπᾶς.

## 35.\*

Ἐλα νὰ σὲ φιλήσω καὶ φίλα με καὶ σύ,  
Καὶ ἀν τὸ μαρτυρήσω, μαρτύρα το καὶ σύ.

## 36.

Ἐμέ(να) τῶχ' ἡ τύχη μου, ὅπου κι' ἀν ἀγαπήσω,  
Μὲ φείδια καὶ μ' ἀνδρογαλία(ι)ς πρέπει νὰ πολεμήσω.

## 37.

Ἐμίσεψες, κ' ἡ γειτονεία ἐγίνη ρημονῆσι,  
Ἐλα, πουλί μου, ὑγρήγορα πάλι' νὰ νοστιμήσῃ.

## 38.

Ἐμίσεψες καὶ μ' ἀφησεις τρία ὑαλία φαρμάκι,  
Σὰν νίβωμαι κάθε πρωτὸν πάνω πὸ λιγάκι.

## 39.

Ἐνα δευδρὶ ἐφύτεψα μὲ δάκρυα τόσους χρόνους,  
Κι' ἀντὶ καρπὸν μοῦ ἔδωκε βάσανα, πίκρα(ι)ς, πόνους.

## 40.

Ἐξήντα μῆνας σ' ἀγαπῶ, γίνουνται πέντε χρόνια,  
Νὰ φύτευα μία λεῖμονία θὲ νά τρωγα λεῖμόνια.

34.

Come, give me a kiss, and then go quickly, that none  
may see thee and betray thy secret.

35.

Come, let me kiss thee, and then kiss me thou too, and, if  
I betray it, then betray it thou too.

36.

This is my destiny: whenever I fall in love, I am forced to  
fight with serpents and monsters.

37.

Thou art gone and the neighbourhood has become like  
a desert island. Come back, my bird, quickly, that it may  
become pleasant again.

38.

Thou art gone and hast left to me three pots of poison,  
that I may drink a drop every morning when I wash.

39.

I planted a young tree (and have watered it) with my tears  
this many a year. But instead of fruit, it has yielded me  
torture, bitterness, pain.

40.

I have been devoted to thee for sixty months, which means  
five years: had I planted a lemon tree, I should now be enjoy-  
ing its fruit.

## 41.

Ἐπῆγα κ' ἔρριξα σεβντᾶ μὲ μέρος ποῦ δὲν φτάνω,  
Καὶ θὲ νὰ βασανίζωμαι ὅσο ποῦ ν' ἀποθάνω.

## 42.

Ἐτσι ἡτο(νε) τῆς τύχης μου, (ἐ)σέ(να) ν' ἀγαπήσω,  
Νὰ πάθω τόσα βάσανα καὶ νὰ μή σ' ἀποκτήσω.

## 43.

Ἐχε, πουλί μ', ὑπομονὴ νάχω κ' ἐγὼ ἐλπίδα,  
Μὲ τὸν καιρὸν κάθε δευδρὶ ἀνθεῖ καὶ β(γ)άζει φύλλα.

## 44.

Ἐχω ἡμέρα(ι); νὰ σὲ δ(ι)ῶ, κοντεύει μία βδομάδα,  
Καὶ τὸ ψωμὶ σὲ τὸ στόμα μου δὲν ἔχει νοστιμάδα.

## 45.

Ἡ ἀγάπη εἶναι βελόνη κι' ἀγκυλώνει σ' τὴν καρδία,  
Μὲ ἀγκύλωσε κ' ἐμέ(να) καὶ δὲν ἔχω ἰατρεία.

## 46.

Ἡ ἀγάπη δίχως ζούλεια' εἶναι μαύρη, σκοτεινή,  
Εἰν' κρασὶ ἔθυμασμένο' καὶ σακκοῦλα ἀδειανή.

## 47.

Ἡ ἀγάπη σίδερα τρυπᾷ, μάρμαρα τσακίζει,  
Κλησιαστικοὺς καὶ κοσμικούς, ὅλους τοὺς δαιμονίζει.

41.

I went and set my heart on a thing beyond my reach, and  
shall suffer for it until I die.

42.

Thus my fate decreed : to fall in love with thee, to suffer  
so many tortures and then to miss thee.

43.

Be patient, my bird, that I may be hopeful : every tree  
blooms and bursts forth into leaf in time.

44.

I have not seen thee for many days : it is nearly a week  
and the food which I eat has lost its flavour.

45.

Love is a needle which pricks the heart. It has pricked  
mine and there is no remedy for it.

46.

Love without jealousy is dark and dreary ; it is wine grown  
flat ; it is an empty purse.

47.

Love pierces through iron ; it breaks marble ; it drives all  
men mad : both laymen and clergymen alike.

A.

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48.

Ἡ ἄσπρη πέτρα τοῦ ὕιαλοῦ 'δὲν πιάνει πρασινάδα,  
Κι' ἀγάπη χωρὶς πείσματα 'δὲν ἔχει νοστιμάδα.

49.

Ἡ 'παντρεία κ' ἡ ὄρφανία, ἡ ἀγάπη καὶ τὰ ξένα,  
Τὰ τέσσερα τὰ 'ζύγισαν, βαρύτερά 'ν τὰ ξένα.

50.

Ἡ χαρὰ 'σ ἐμὲ 'δὲν πρέπει, 'ιατὶ εἰμαι μοναχό',  
Αὔριο' φεύγει τὸ πουλί μου καὶ μ' ἀφίνει ὄρφανό'.

51.

Θέλω τὸν οὐρανὸν χαρτί, τὴν θάλασσαν μελάνη',  
Ίὰ νὰ σου γράψω, λυγερή, ὁ νοῦς μου ὅσα βάνει.

52.

Θ'ωρᾶ τὸ (ἀ)χειλάκι σου, 'ποῦ εἰν' 'σὰν τὸ κεράσι·  
'Ας τὸ 'φιλοῦσα μία' φορά, κι' ὁ κόσμος ἀς χαλάσῃ.

53.

Καρδία μου γενοῦ σιδερό', καρδία γενοῦ ἀμόνι,  
Νὰ σὲ βαροῦν ἀλύπητα τὰ βάσανα κ' οἱ πόνοι.

54.\*

Κατακαῦμένη κούτρα, τί 'ν' τοῦτα 'ποῦ τραβᾶς,  
Τί 'ν' τοῦτα 'ποῦ παθαίνεις καὶ 'δὲν μετανοᾶς;

48.

The white stone on the beach gathers no grass : even so  
love without quarrels has no beauty.

49.

Wedlock, orphanhood, love, exile—all four have been  
weighed : heaviest of all is exile.

50.

Joy is not fitting for me ; for I am lonely : my bird is going  
away to-morrow and leaving me friendless.

51.

I want the sky for paper, the sea for ink, to write to thee,  
my graceful one, all that passes through my mind.

52.

I see thy pretty little lip which is like a cherry : oh, may  
I kiss it once, and let the world perish !

53.

My heart ! become thou like iron, grow hard like an anvil :  
that suffering and pain may strike and not wound thee.

54.

Poor wretched head of mine ! what is this trouble that  
thou bearest ? What is this pain that afflicts thee, and thou  
amendest not ?

## 55.

Κλαίω κρυφὰ ἵατὶ κάνεις· δὲν θέλω νὰ τὸ μάθῃ,  
Πῶς ἔξανακαινούριωσαν τὰ παλαιά μου πάθη.

## 56.

Κοντοζυγώνει ὁ καιρὸς ποῦ θὲ ν' ἀνταμωθοῦμε,  
Ποῦ θὲ νὰ (σ)μίξουμε τὰ δύο, νὰ παρηγορηθοῦμε.

## 57.

Κόρη, ποῦ μοῦ πῆρες τὸν νοῦ, πάρε τώρα κ' ἐμέ(να).  
Τί νὰ μὲ κάνη χωρὶς νοῦ ἡ μάνα ποῦ μ' ἐγέννα;

## 58.

Κυρία μου, ἀνάλατη σὰν ἔνδι καὶ σὰν μέλι,  
Ποῖος σὲ καταδέχεται ἵὰ νὰ σὲ κάνη ταῖρι;

## 59.

Λυπητερά, λυπητερὰ θὰ πά νὰ σκάψω μνῆμα,  
Νὰ βάλω τὸ κορμάκι μου, κ' ἔχε το σὺ τὸ κρῆμα.

## 60.\*

Λύσε τὰ μάγεια, φῶς μου, καὶ δός μου λευτερία,  
Νὰ πάγω σ' τὴν δουλεία μου· δὲν θέλω παντρεία.

## 61.

Μάγισσας κόρη νά σουν(a) καὶ δράκου θυγατέρα,  
Πάλι' θά με λυπούσουν(a) ποῦ πάσχω νύχτα μέρα.

55.

I weep in secret ; for I do not want anyone to know that  
my old wounds have burst open again.

56.

The time when we shall meet is drawing near ; the time  
when we shall join and comfort each other.

57.

Maiden, who hast taken away my reason, now take away  
me also : what shall the mother that bore me do with me  
deprived of reason ?

58.

My lady, unsavoury as vinegar and honey, who will con-  
descend to make thee his partner ?

59.

Sadly, sadly, I will go and dig a grave, in order to bury  
my poor body, and the sin shall be on thy head.

60.

Loose the charm, my light, and set me free, that I may  
go about my business : I do not want marriage.

61.

Even if thou wert the child of a witch, or a dragon's  
daughter, thou wouldst still have more pity on me who suffer  
night and day.

## 62.

Μαργαριτάρι 'σ τὸ χαρτὶ πουλ(ι)έται 'σ τὴν 'Ασία',  
Καὶ τὸ πουλάκι 'π' ἀγαπῶ τὸ λέν(ε) 'Ασπασία.

## 63.

Μὲ μία' γειτονοποῦλά' μου θέλω νὰ κάνω κρίσι',  
Ποῦ 'πήγε καὶ 'παντρεύτηκε χωρὶς νὰ μὲ 'ρωτήσῃ.

## 64.

Μὲ τὸ ἄχ! θὲ ν' ἀποθάνω, καὶ τὸ πᾶν θὰ στερηθῶ,  
Καὶ τὴν ἴδική' σ' ἀγάπη' ἵσως 'δὲν θ' ἀξιωθῶ.

## 65.

Μελαγχροινὴν ἐφίλησα τ' Αὐγούστου μία' δευτέρα',  
Κ' ἐμοσχοβόλ' ὁ στόμας μου σαράντα μία' ημέρα'.

## 66.

Μελαγχροινό' μου πρόσωπο', σὰν χύνης κοκκινάδι,  
Αποθαμένοι καὶ νεκροὶ σηκώνουντ' ἀπ' τὸν "Αδη'..

## 67.

Μὴ(ν) ἀψηλώνεσαι πολύ, 'ιατ' ἀψηλὴ 'δὲν εἰσαι,  
'Σ τὴ γειτονεία' μας κάθεσαι καὶ 'ξεύρω τίνος εἰσαι.

## 68.

Μία' μόνον ἀγάπησα 'σ(ε) δλη' τὴ 'ζωή' μου,  
'Σ αὐτήνην ἀφιέρωσα τὸν νοῦ καὶ τὴν ψυχή' μου.

## 62.

Pearls wrapped up in paper are sold in Asia ; the little bird I am enamoured with is named Aspasia.

## 63.

I wish to sue a pretty little neighbour of mine, who got married without asking for my leave.

## 64.

I shall die with an Ah me ! on my lips, and lose every thing ; but thy love, I fear, I shall never win.

## 65.

On a certain Monday in August I kissed a dark beauty, and my mouth was perfumed for forty-one days.

## 66.

My dear little brunette, when thou blushest the dead and the departed fly up from Hades.

## 67.

Do not hold thy head so high, for high thou art not : thou livest in our neighbourhood and I know whose daughter thou art.

## 68.

One maid only I have loved in all my life : to her I have devoted my heart and soul.

69.

Μία' φορά' μουν(α) πουλί, πουλὶ καὶ κελαΐδοῦσα,  
Καὶ σὰν τρυγόνι τρυφερὸς ἐδῶ κι' ἐκεῖ πετοῦσα.

70.

Νά σ' ἀγαπῶ βαρέθηκα, νά σ' ἀρνη(σ)τῶ λυποῦμαι.  
Ἄς τὸν τραβοῦμε τὸν σεβντᾶ ὅσφι κι' ἀν ἡμποροῦμε.

71.

Νὰ τὸ φιλὶ καὶ φίλησε καὶ τὰ βυζία καὶ πιάσε.  
Δὲν εἰσαι σὺ μικρὸς παιδὶ νὰ πάς νὰ τὸ διηγᾶσαι.

72.

Ξανθὰ μαλλία 'σ τὴν κεφαλή, πλεγμένα μὲ τὴν τάξι,  
Καὶ κάθε τρίχα γίνεται χαντζάρι νὰ μὲ σφάξῃ.

73.

Ξανθὸς κανάρι μου χρυσός, ὅσα κι' ἀν ὑποφέρω,  
Οσος καὶ ἀν μὲ τυραννῆς ἐγὼ θὰ σὲ λατρεύω.

74.

Ξεμάκρυνες κι' ἀρρώστησα, ἔλα κοντὰ νὰ ιάνω,  
Ἐλα τὸ γρηγορώτερο πρὶν πέσω κι' ἀποθάνω.

75.

Ξύπνα (έ)σὺ ποῦ μ' ἔκανες ἀγάπην' νὰ γνωρίσω,  
Καὶ ζωντανὸς τὴν Κόλασιν' νὰ τὴν κληρονομήσω.

69.

I was once a bird, a merry little bird, and used to sing and,  
like a tender turtle-dove, fly here and there and everywhere.

70.

I am weary of courting thee, but loth to give thee up: let  
me bear my grief as best I can.

71.

Here is my mouth: kiss me. Here is my breast: embrace  
it. Thou art not a child to go and talk about it.

72.

Her golden tresses are arranged in order on her head:  
every hair becomes a dagger and wounds me.

73.

My fair golden canary-bird, suffer as I may, torment me  
as thou likest: I will still worship thee.

74.

Thou wentest away and I fell ill; come near that I may  
recover. Come as soon as possible, before I die.

75.

Wake thou who hast taught me how to love, and then  
let a life in Hell be my inheritance!

76.

Ἐύπνα κι' ὁ Ἐρωτας περ(ν)ᾶ, κορώνα' νὰ σὲ βάλῃ,  
Ιατ' ὡμορφότερη πὸ σὲ 'δὲν εἶναι κάμμια ἄλλη.

77.

Ο Ἐρωτας εἰς τὴν ἀρχὴν εἶναι γλυκός, καϊμάκι,  
Μὰ σὰν ρίζωση 's τὴν καρδία, ποτίζει την φαρμάκι.

78.

Ο κόσμος μὲ τὰ βάσανα εἰν' ἀνακατωμένος,  
Πῶς μπορῶ μόνος ἐγὼ νὰ ημ' εὐχαριστημένος;

79.

Ολ' ἀγαποῦν(ε) τὸ κρασί, κ' ἐγ' ἀγαπῶ τὸ μέλι.  
Ολ' ἀγαποῦν ἐλεύτερα(ι)ς κ' ἐγὼ μία' παντρεύμένη.

80.

Ολα τὰ δέντρο ἀνθήσαν(ε), κ' ἔνα δεντρὸν μαράνθη,  
Ολα τὰ ταίρια (σ)μίγουν(ε) καὶ τὸ δικό μ' ἔχαθη.

81.

Οπ' ἔχ' ἀγάπη φαίνεται πρασινοκιτρινίζει,  
Χέρια, ποδάρια τ' ὄρφανο τίποτε δέν ὄρίζει.

82.

Πεισματικὰ καὶ πείσματα ἀν ξυνεριστοῦμε',  
Τστερα θὰ γυρεύουμε' 'ιατρὸν νὰ ἰατρευτοῦμε'.

76.

Wake ! Love is passing by to crown thee; for no one is fairer than thee.

77.

Love at the beginning is sweet as cream. But when it takes root in the heart, it bedews it with poison.

78.

Life is all mingled with pain: how can I more than the rest be contented?

79.

Everyone likes wine; but I like honey: everyone likes a maiden; but I love a married lady.

80.

All trees are blossoming forth; but one little tree has withered: all pairs are coming together; but mine own partner is lost.

81.

He who is in love shows it: his face grows green and pale: he, poor wretch, is master neither of his hands nor of his feet.

82.

If we worry about little quarrels and squabbles we shall have to seek a doctor to heal us.

## 83.

Περιωρισμένη' σὲ θωρᾶ, θέλω νά σε 'ρωτήσω.  
'Αν εἰν' ἀπ' τὴν ἀγάπη' μου νὰ σὲ παρηγορήσω.

## 84.

Πρωτί, πρωτί, σηκώνουμαι τὸ σπίτι σου κυττάζω,  
Τὸ παραθύρι σου θωρᾶ καὶ βαρυαναστενάζω.

## 85.

‘Ρόδα καὶ τριαντάφυλλα, καὶ σεῖς βασιλικοί μου,  
‘Ιατί μ’ ἀποκοιμήσατε, κ’ ἔχασα τὸ πουλί μου;

## 86.

‘Ρόδα καὶ τριαντάφυλλα, κι’ ἄνθη τοῦ παραδείσου,  
‘Εσύναξεν ὁ ‘Ερωτας κ’ ἔπλασε τὸ κορμί σου.

## 87.

Σὲ στέλ(ν)ω χαιρετήματα μὲ μῆλο' δαγκαμένο',  
Καὶ μέσα 'σ τὴ' δαγκαματία' εἰναι φιλὶ κρυμμένο'.

## 88.\*

‘Σὰν ’δε' μὲ θέσ, κυρά μου, ’πέ(ς) μου νὰ ’παντρευτῶ,  
Νὰ ’πάρω μίαν ἄλλην, νὰ παιζω νὰ γλευτῶ.

## 89.

Τὰ ’μάτια μου δὲν εῖδαν(ε) τέτοια' καλὴ' γυναῖκα.  
‘Αν τὴν φιλήσω μία' φορά', θὰ μὲ φιλήση δέκα.

## 83.

I see that thou hast secluded thyself, and wish to ask thee  
whether it is through thy love for me, that I may comfort  
thee.

## 84.

Early in the morning I rise and look at thy house; I gaze  
at thy window and heave deep sighs.

## 85.

Roses and thirty-petalled roses, and ye my basil-plants,  
why have you drugged me to sleep and made me lose my  
bird?

## 86.

Roses and thirty-petalled roses, and blossoms of paradise,  
Love gathered and created of them thy body.

## 87.

I send thee greetings in a bitten apple; in the bite there is  
hidden a kiss.

## 88.

If thou wantest me not, my lady, tell me so that I may  
wed another; that I may sport and play with another.

## 89.

My eyes have never seen such a good-hearted lass; if  
I give her one kiss, she gives me ten.

## 90.

Τὰ 'μάτια σ' ἔχουν ἔρωτα κι' ἀγγελικὴ' θεωρία',  
Κι' ὅποιος τὰ 'δ(i)ῆ σκλαβώνεται, 'δὲν ἔχ' ἐλευτερία'.

## 91.

Τὰ 'μάτια σου ὅποιος τὰ 'δ(i)ῆ καὶ 'δὲν ἀναστενάξῃ,  
'Αστροπελέκι καὶ φωτία νὰ πέσῃ νὰ τὸν κάψῃ.

## 92.

Τὰ ντέρτια μου, τὰ πάθη μου ἔνας θεὸς τὰ 'ξέρει,  
Καὶ μία μικρή μελαγχροινή, ἀν θέλῃ, τὰ ιατρεύει.

## 93.

Τάχα θὰ τὸ ἀξιωθῶ νὰ λάβω τέτοια' χάρι',  
Νὰ σηκωνώμαστε τὰ δύο ἀπ' ἔνα μαξιλάρι;

## 94.

"Τπνος γλυκός, γλυκύτατος, σ' ἐπήρε καὶ κοιμᾶσαι,  
Καὶ τὸν παληῷ' σου ἐραστὴ' καθόλου 'δὲν 'θυμᾶσαι.

## 95.

'Τπόμενε, καρδοῦλά μου, τῆς ἀγαπῶ τὰ λόγια,  
"Οπως 'πομένουν τὰ βουνὰ ταῖς πάχναις καὶ τὰ χιόνια.

## 96.

'Τπομονή, ὑπομονή· ώς πότε νὰ 'πομένω;  
'Ιδέ την ὑπομονή' πῶς μ' ἔχει καμωμένο'.

90.

Thy eyes are full of love and angelic beauty: whoever sees them is enslaved and loses his liberty.

91.

Whoever looks at thine eyes and sighs not—may a thunder-bolt and fire fall from heaven and burn him up.

92.

Heaven alone knows my griefs and sufferings: a pretty little brunette can heal them if she choose.

93.

Shall I ever be deemed worthy of such happiness: that we two may rise from one pillow?

94.

Sweet, sweetest sleep has seized thee, and thou art sleeping quite forgetful of thy old lover.

95.

Endure, my poor heart, the cruel words of her whom I love, as the mountains endure the hoar-frosts and the snows.

96.

Patience, patience! How long shall I be patient? Look and see to what a state patience has reduced me.

## 97.

Φυλάξου, χαλκοπράσινε, μὴ(ν) πῆς κακὸν ιὰ μέ(να),  
 Ιατρὸς ἔβαλα σ' τὸ πόδι σου καλλίτερον πὸ σέ(να).

## 98.

“Χριστὸς ἀνέστη,” μάτια μου, ἔλα νὰ φιληθοῦμεν,  
 Κι' ἀν δέ σ' ἀρέσῃ τὸ φιλί, στρώσε νὰ κοιμηθοῦμεν.

## 99.

Χωρὶς ἀέρα τὸ πουλί, χωρὶς νερὸν τὸ ψάρι,  
 Χωρὶς ἀγάπην δὲν βαστοῦν κόρη καὶ παλληκάρι.

## 100.

Ψηλὸν κυπαρισσάκι μου, σείσου καὶ β(γ)άλ' ἀέρα,  
 Νὰ κελαδήσουν τὰ πουλιά, νὰ ἔημερώστερα.

97.

Beware, brazen-faced one; do not speak ill of me; for  
I have placed a better youth in thy stead.

98.

“Christ is Risen!” light of my eyes, come and give me  
a kiss: if thou art not content with the kiss then let us lie  
together.

99.

A bird cannot live without air, nor a fish without water;  
nor can a lassie and a lad live without love.

100.

My fair and stately cypress-tree, shake thy foliage and  
stir the wind; that the birds may begin to sing and the  
dawn appear.

A.

16



## NOTES.

16—2



## PART I.

### I.

2. *'μάλωνε]* *μαλώνω*, 'to quarrel.' Prob. derived from *μᾶλλον*.
3. *γιά—γιά]* Turk. *ya—ya*, 'either—or.'
4. *Κλεφτοχώρια]* The mountainous and inaccessible districts occupied by the Klephths. On the origin, habits, etc. of the latter see general Introduction.
5. *Πρωτάρο]* The name usually given to a district placed under the jurisdiction or superintendence of a chief (*Καπετάρος*) of Armatoloi (see Intr.). Here it seems to be applied to the regions under the control of the Klephths.
6. *δρόμος]* in M.G. = *όδός*, 'a way, road.'
- 'πήγανε]* *'πηγαίνω* (= *ὑπάγω*), intr. 'to go.' The history of this word is curious:
  - (1) Trans. 'to lead slowly or secretly,' e.g. Thuc. 4. 127; Xen. *Cyn.* 5. 15; *id. Cyr.* 1. 6. 37, etc.
  - (2) Intr. 'to withdraw secretly or unperceived,' e.g. *ὑπάγω φένα τρέψας* Theogn. 917; Hdt. 4. 120, 122; Ar. *Birds* 1017; Thuc. 4. 126, etc.

(3) 'To go on.' The idea of secrecy—the force of the prep.—being lost sight of, e.g. ὑπάγεθ̄ ὑμεῖς τῆς ὁδοῦ Ar. *Frogs* 174; ὑπαγε! 'Come!' Eur. *Cycl.* 52, Ar. *Clouds* 1298. In this latter sense it has survived in M.G. as an equivalent and substitute for πορεύομαι. It has also preserved its trans. meaning 'to lead or carry.'

7. ὁμπροσθά] for ἐμπροσθά (= ἐμπροσθεν).

10. ἄρματα, τά] 'weapons,' from Lat. *arma*.

τσαπράζια, τά] Turk. *tsapraz*. Metal plates slightly concave tied round the knees both as ornaments and armour of defence.

11. ζουρλός] adj. 'mad'; etym. unknown.

λουλός] adj. for λωλός (connected with λαλέω), 'stupid, crazy.' For the change of  $\omega$  into  $ou$  cf. κουφός for κωφός, βουβός for βωβός, etc.

12. λεβέντια, ή] from λεβέντης, Turk. *levend*, a youth in his prime.

13. τᾶρημα] from τὰ ἔρημα, in the sense of 'pitiful, wretched.'

14. χάνω] 'to lose,' from the class. χαίνω, 'to yawn.'

15. πατρικοδομένα] The importance attached to the ὄπλα πατρῷα is very characteristic.

## II.

1. μανοῦλα, ή] from μάνα, 'mother.' Note the tenderness of the diminutive.

4. βουνά] pl. of βουνόν, τό, 'a mountain,' from βουνός, ὁ, 'a hill.'

5. ἀνθήσητε] ἀνθέω or ἀνθίζω, 'to blossom, bloom,' is generally applied to plants, but here it is boldly used of the mountains themselves. The apostrophe to surrounding Nature and the prayer that it should sympathize with a mother's grief are extremely pathetic and poetical.

6. Δαδί, τό] a village in Boeotia (the ancient Δρυμαία).

7. Ἀνδρίτσαινα, ἡ] the wife of Ἀνδρίτσος.
8. Λαμπρή, ἡ] lit. 'the bright day,' Easter Sunday. Note the play on the words Λαμπρή—λαμπρά.
9. *ιατι*]=*διατι*=*διότι*, 'because.'
10. *τόπι, τό*] Turk. *top*, 'a gun, cannon, or cannon-ball.'
- "Εγριπός, ὁ]=*Εύριπος*, a town in Euboea near the site of the ancient Chalkis.
- κανόνι, τό] Ital. *cannone*.
11. ἔτρωγε καὶ ἔπινε] a graphic description of security. Cf. *τρώγεω καὶ πίνειν ἡσυχῆ* Dem. 402. 21.
12. *μουστάκι, τό*] Ital. *mustacchi*. Andritsos was distinguished for the size of his moustaches. It is said that they were so long that he was often obliged to twist and tie them behind his head for convenience sake. It may be noticed here that the Greeks generally look upon a well-developed moustache as a feature of manly beauty, and even as a sign of valour.
- μαλλίον or *μαλίον*] dim. of *μαλλός*, 'a lock of wool.' Cf. ἀργῆτι *μαλλᾶ* Aesch. *Eum.* 45; οἰός—*νεοπόκω* *μαλλᾶ* Soph. *O. C.* 475; *λευκοτρίχων πλοκάμων μαλλοῖς* Eur. *Bac.* 113. The dim. *μάλιον*, pl. *μάλια*, 'locks of hair,' is also found (*Anth. P.* 11. 157).
13. *ἔμορφον*] adj. for *εὐμορφον*; in this word as in *νεοπανδρεύμένης* above (l. 7) the *v* of the diphthong disappears before a *μ*.  
γραμμένα] 'well-curved or pencilled'; i.e. not shaggy. Cf. the phrase 'φρύδια σὰν νὰ ἡταν(ε) γραμμένα μὲ κονδύλι. This apostrophe by the hero to his moustache, eyebrows, and feet, may be compared for its *naïveté* to the Homeric expressions: *φῖλον θυμόν, φίλον λαιμόν, φίλα γούνατα, φίλα εἴματα*, etc.
14. *γλήγορα*] adv. for *ἔγρήγορα*=*ἔγρηγορότως* (see Plut. 2. 32 A), 'awake,' hence 'quick.' Cf. *ἔξυπνος* in M.G.= 'wide-awake, sharp, clever,' opp. to *κοιμομένος* 'sleepy' hence 'slow, stupid.' Notice the substitution of *λ* for *ρ*. This change is very common in the

Cretan dialect especially, e.g. φολά for φορά, etc. For the reverse cf. ξέρω for θέλω, ἀδερφός for ἀδελφός, etc. In Sphakia (Crete) the λ is invariably pronounced as ρ, e.g. ρογίων ρογῆς for λογίων λογῆς, 'all manner of sorts,' ἄρρος for ἀλλος, ἄρογον for ἀλογον, etc.

[*ἐντροπιασθῆτε*] ἐντροπιάζομαι, 'to be shamed or disgraced.' *ἐντροπή* is used in M.G. both in the sense of *αἰδώς* and in that of *αἰσχύνη*. In the former it is found in Classical Greek, e.g.

ἢ καὶ δοκεῖτε τοῦ τυφλοῦ τιν' ἐντροπὴν

ἢ φροντίδ' ἔξειν—;

Soph. *O. C.* 299, etc.

In the latter it frequently occurs in the New Testament.

15. παλληκάρι, τό] dim. from πάλλαξ, 'a youth, warrior, brave lad,' corresponding to the French *un brave*.

17. γιά] Turk. *ya*, an exclamation, 'O !'

τουφέκι, τό] Turk. *tufek*, 'a musket, rifle.'

18. γιωροῦσι, τό] Turk. *ghooroosh*, 'an onset, assault, sortie.'

γιωροῦσι 'ιά νὰ κάμωμεν] Cf. ξεφόδον *ποιεῖσθαι*.

'ιά] = διά. Cf. 'ιατί = διατί above l. 9 n.

κάμνω] trans. 'to work or make with labour,' as in Hom. *ἐπεὶ πάνθ' ὅπλα κάμε* *Il.* 18. 614, etc. Hence in M.G., 'to make or do,' generally with or without the idea of 'toil.'

20. χανούμισσα, ή] Turk. *hanoom*, a Mahomedan lady.

### III.

1. 'σ(έ)] = εἰς, the final ε being a dialectic suffix.

κορυφοβούνι, τό] a compound of κορυφή and βουνόν.

μαῦρος] adj. 'black.' Here it expresses the sallow and haggard look of one's face after a sleepless night.

3. *χαράγματα, τά]* 'day-break,' from *χαράξω* or *χαράσσω*, 'to engrave, scratch' (see *Anth. P.* 12. 130), 'to stamp (money)' (see Polyb. 10. 27). It describes the appearance of the sky at sunrise. Cf. Part II. x. 6 n.

*αὐγοῦλα, ᾧ]* dim. of *αὐγή*, 'dawn.' Cf. the Homeric *αὐγὴ ἡλίου* *Od.* 11. 498, etc. Derivative *Αὐγερινός* = *Ἐωσφόρος*, 'the Morning-star.'

4. *ράχη, ᾧ*] for *ράχις*, 'a mountain ridge.' Cf. *πύργον τὸν ἐπὶ τῆς ράχιος τοῦ οὐρεος* *Hdt.* 3. 54, etc. Similarly *βρύση* for *βρύσις*, *κρίση* for *κρίσις*, etc.

5. *λιμέρι(ον), τό]* See Intr. Prob. connected with *λιμήν*, 'a gathering place.' Cf. *πλούτον λιμήν* *Aesch. Pers.* 250, *Eur. Or.* 1077, *παντὸς οἰωνοῦ λιμήν* *Soph. Antig.* 1000, "Αδον λιμήν *ib.* 1284, etc. Others spell it *λημέρη*, deriving it from *δλη ἡμέρα*, 'a place where one dwells the *whole day*.' To me this etymology does not seem satisfactory, but the reader can choose between the two.

6. *μυρολόγια, τά]* from *μύρομαι*, 'dirges, laments, wails'; verb *μυρολογῶ* (l. 9).

10. *'Ελύμπου]* For the dialectic change of Ο into Ε cf. *'Ελασσόνα* from *'Ολοοσσών*, *'Εριχώ* from *'Ωρικόν*, etc.

10, 11. The appeal to birds, trees, and other animate and inanimate objects to share in the sufferer's grief contained in these two lines occurs very frequently in the popular poetry of modern Greece, and may be compared with many exactly similar passages in the works of the ancient bucolic poets, e.g. Epitaph. Adonidis, Epitaph. Bionis, etc. Mr Andrew Lang has embodied the same idea in his graceful epitaph on Rider Haggard's hero Umslopogaas, pre-fixed to *Allan Quatermain*:

Θρηνεῖτ' ὄφρυιθες τὸν ἀμαιμάκετον πολεμιστὴν  
Μηδὲ νόμον ξουθοὶ μέλπετ' ἀηδονίδες,  
etc.

Lament, ye birds, the battle's fallen star,  
But you, sweet nightingales, forbear to sing,  
etc.

11. **φουντώτος**] adj. (from verb **φουντώνω**, 'to bloom') 'having a thick foliage, bushy, blooming.' Its etymology is doubtful: acc. to some it comes from Lat. *funda*. It may be connected with root **φυτ-**. Cf. **φουντάνι** or **φυντάνι**=**φυτάριον**. *v* is in certain dialects introduced before a **τ**, e.g. **ντότε** for **τότε**, **οντας** for **ὅταν**, etc. **ον** sometimes replaces the simple *v*, e.g. **κουβάρι** from **κύμβη** (through Med. Gr. **κύβη**), **κοντί(ον)** from **κυτίον** (dim. of **κύτος**), etc.

**έφέτος**] adv. 'this year,' from **ἐπί**—**ἔτος**.

12. **ζουρλαμάδα, ḡ**] 'madness,' from **ζουρλός** (see above I. 11 n.). **Βρέ**] in some dialects **ώρέ**, is an exclamation corresponding to the classical **ὦ**. It may be derived from a corruption of **ὦ (έται)ρέ**, or **ὦ (πονη)ρέ**.

13. **κόλι**] Turk. **kol**, 'garrison, patrol,' etc.

14. **'γιαλός, δ]** 'beach, sea-shore,' from **αἰγαλός**, an old Ionic word (e.g. Hom. *Il.* 4. 422, *Od.* 22. 385, Hdt.) sometimes found in Att. prose. Cf. **περιγιάλι(ον), τό**, same meaning.

**παληοκαΐκι, τό**] Turk. **kaik**, 'a ship.' **παληός** (= **παλαιός**) in compounds is used as a term of contempt, e.g. **παληάνθρωπος**, 'a rascal,' and below (I. 19), **παληότουρκε, παληαρβανίτη**, etc.

15. **καμάρι, ḡ**] 'pride,' or, as here, 'an object of pride.' Cf. verb **καμαρώνω**, lit. 'to walk with the chest curved,' 'to be proud,' from **καμάρα**, 'an arch.' The metaphor is probably taken from a high-spirited horse walking with its neck arched.

16. **φωλεύοντα**] **φωλεύω** or **φωλεάζω** (see VI. 8), from **φωλεά** or **φωλέός**, 'to lurk in a den,' e.g. **κνώδαλα φωλεύοντα** Theocr. 24. 83, of a lion, Babr. 93. 5, etc.

17. **φαρμακωμένος**] past part. of **φαρμακώνω**, 'to poison.' Note that although passive in form it is active in sense. Cf. **Συγχωρεμένη**

(=ἡ συγχωροῦσα, 'the sparing one'), a euphemistic epithet of the Small-pox (*εὐφλογία*) personified.

18. *μαῦρος*] Here used metaph. 'miserable, unhappy.'

19. *νὰ σκάσῃς*] from *σκάζω*=*διαρρήγνυμι* and mid., 'to split,' 'to burst,' often used in imprecations. Cf. the similar use of *διαρρήγνυμαι* by the ancients, e.g. *διαρραγεῖν*! 'split you,' Ar. *Birds* 2, etc.

20. *προσκυνῶ* (-*τω* or -*άω*)] It stands here exactly in the sense in which it is used by Herodotus, viz. 'to do obeisance or homage,' esp. in the oriental fashion of prostrating oneself before a despot; e.g. "Αρπαγος...προσκυνήσας...ἥιε ἐς τὰ οἰκία 1. 119; οἱ δὲ καταθορόντες ἀπὸ τῶν ἵππων προσεκύνεον τὸν Δαρεῖον ὡς βασιλέα 3. 86, etc. Hence it has acquired a quasi-technical force and denotes the surrender of a Klepht. Elsewhere it possesses its general meaning of worshipping, e.g. *Σταυροπροσκύνησις*, 'Worship of the Cross.'

21. *τὰ σώματα μὴ λυώσοντι*] This is one of the strongest forms of a curse. It refers to the popular belief that the bodies of sinners resist the decomposing influence of the earth. In other words, the souls of those whose bodies remain whole can find no rest in the next world. The importance attributed to burial by the ancients was based on a similar idea. See Homer *passim*.

#### IV.

1. *πουλάκι, τό*] dim. of *πουλί, τό*, 'a bird' (from Ital. *pollo*, 'a chicken').

'ξεβ(γ)αινε] for ἐξέβαινε, pres. ξεβ(γ)αινω=ἐκβαίνω. A parasitic γ often insinuates itself in M. Greek. Cf. ἐρώτα(γ)νν below (l. 3), etc.

*Βέρρουα*] a town in the south of Macedonia. It has retained its name from the time of Thucydides (see 1. 61. 4) down to the present day.

4. *ποῦθεν*] adv. 'whence?' for *πόθεν*. *ποῦσε*, 'whither?'

5. *Αγραφα, τά]* the name of the district about the Aspropotamos (ancient *Αχελώος*) in Aetolia, a famous haunt of Klephs.

6. *Νικολός, Σταμάτης*, as well as *Λαζόπουλα, Καπετάν Λαμπράκης* are evidently the names of chiefs acting in concert with our hero in this expedition; they are otherwise unknown, unless indeed the *Λαζόπουλα* (= Lazo's sons) are the Lazaioi whose ill-advised descent to the lowlands forms the subject of the preceding ballad.

(*σ*)*μίξω*] from (*σ*)*μίγω*=*μίγνυμαι*, 'to meet, present oneself to,' as in Homer *Οδυσσεὺς κούρησιν ἐνπλοκάμοισιν ἔμελλεν μίξεσθαι Od.* 6. 135.

9. *Ξηρολείβαδο', τό]* lit. 'the Dry Meadow,' a town in Macedonia.

*πάγους*] pl. of *πάγος* in the sense of *κρύσταλλος*, 'ice, frost.' Cf. *πάγου χιθέντος Soph. Phil.* 293, *καὶ ποτε ὄντος πάγου Pl. Symp.* 220 B. Also in the plural as here cf. *πάγων ὑπαίθρεια καὶ δύσομβρα βέλη Soph. Ant.* 358, *τῶν ὑπαίθριων πάγων Aesch. Ag.* 335, etc.

11. *βάλ'τε*] from *βάλλω* (also *βάζω*, see below VI. 1, and *βάνω*), 'to put' (= *τίθημι*), as in Homer *ώς ἐνὶ θυμῷ ἀθάνατοι βάλλουσι Od.* 1. 201, etc., *ἐν θυμῷ ἐβάλοντο ἔπος Il.* 15. 566.

*τσελίκι, τό]* Turk. *tselik*, 'steel.' Cf. Eng. 'to steel one's heart.'

13. *Πράβι]* a village in Macedonia on the eastern bank of the Strymon, not far from Lichna.

14. *ἄλυσος, ἡ*] for *ἄλυσις -εως*, 'a chain,' which was stretched across the bridge in question.

15. *ζερβία*] adj. *ζερβός=ἀριστερός*, 'left.' Etym. unknown.

*ποραμόν]* See Introduction.

*'πάρωμεν*] from *'παίρ(ν)ω*, 'to take.' The classical form *ἐπαίρω* is found in a similar sense in Ath. 641 E. In that passage it means 'to take up and bear away.' The transition from that to its more general modern meaning is easy to trace.

18. *δαμασκί]* or *δαμασκινό* (sc. *σπαθί*). The blades of Damascus were famous.

## V.

1. *Καπεάνισσα*] the wife of a *Καπεάνος* (see Intr.).
2. *μοσχοκάρυδα, τά*] from *μόσχος*, 'musk,' in later Greek, and *καρύδι* (= *κάρυνον*). Cf. Ital. *noce moscada*, 'a nutmeg.'
3. *πετροβολέω*] The compound has the same meaning as the simple verb: 'to pelt.' Cf. in ancient Greek *οἰκοδομέω νηόν, πυραμίδα, τεῖχος*, etc., Hdt. 1. 21, etc. where the meaning of the first part of the compound is similarly lost.
4. *μωρέ*] Very nearly the same as *ώρε* or *βρέ*, 'friend ! fellow !'
5. *ν' ἀνάψῃς τὸ λυχνάρι*] Cf. *ἀπτε, παῖ, λύχνον* Ar. *Clouds* 18.
6. *λαβωματία, ἥ*] 'wound,' from *λαβώνω* (= *λαμβάνω*). It is not easy to trace the transition from the sense of 'seizing' to that of 'wounding.' In the Melian dialect the verb besides its general meaning ('to wound') is also used in a technical sense of ghosts and spirits: 'to be under the influence of a spirit.' In this we recognize a trace of the original meaning 'to seize.'
9. *ἀφηκράσθηκες*] from *ἀφηκράζομαι*, another form of *ἀφουκράζομαι* (*ἀπο—ἀκραζομαι*) 'to listen to the end,' and hence 'to heed, take notice of.'
10. *τῆς γ. τ. λ.*] 'the words of a woman,' said with a sneer. Cf. *γυναικεια λόγια* 'women's talk, nonsense.' We find in modern Greek literature the same feeling of contempt for the intelligence of the fair sex as in the works of the classical writers.
10. *χαλεύω*] 'to seek.' Prob. from *σκαλεύω*, 'to stir,' trying to find something, in a colloquial use.
- γυρεύω*] It is used by Strabo in the sense of 'running round in

a circle.' Hence in M.G. it came to mean 'to run about looking for something,' or simply 'to look for,' like *χαλεύω* above.

*κάμπος*, ó] Ital. *campo*, 'a plain.'

11. *σκλαβός*, ó] 'a slave,' from *Σκλαβοῦνος* (Byz.) 'a Slav.'

14. *ἰάνω*] trans. and intr. 'to heal,' from *ἰαίνω* which is used by later writers in the sense of *ἰάομαι*.

15. *ἀστοχῶ*] It is used in the sense of 'forgetting,' derived from that of 'missing' which it bears in Classical Greek.

*όρμηνεία*] for *έρμηνεία*—*έρμηνεύω*. From the sense of 'interpreting' it has come to mean 'to instruct, advise.'

## VI.

1. *βάζω*] or *βάνω* (see below l. 7)=*βάλλω*. See iv. 11 n.

*βάζεις μὲ τὸν νοῦν σου*] Cf. French *se mettre dans l'esprit*. *τιθέμεν* *νόη*, 'to bear in mind,' Pind. *P.* 1. 78.

3. *τί*]=*διότι* (class. *ὅτι*) 'because.'

*ντερβένια, τά*] pl. of *ντερβένι*, Turk. *dervend*, 'a mountain pass, defile.' Sometimes applied to the Guard-House commanding the defile.

*έρούρκεψαν*] from *τουρκεύω*, 'to become Turkish.'

'Αρβανίται(ες)] 'Albanians.' Note the substitution of *ρ* for *λ* (see above II. 14 n.) and the parasitic *s* at the end. Cf. *κλέφται(s)*, and fem. *φορεμέναι(s)* etc.

6. *πρασινίζοντ*] from *πράσινος*, 'green,' 'to become green.'

7. *σκιάζομαι*] act. *σκιάζω*, 'to frighten.' *-ομαι*, 'to be frightened' originally 'at a shadow' (*σκιά*). The metaphor is probably derived from a horse starting at its own shadow. Cf. the Italian use of *ombrare*, e.g.

Come falso vedér bestia quand' ombra

(Dante, *Inf.* II. 48),

where commentators explain it: farsi paura di cosa vana: e conviene principalmente ai cavalli. Also cf. the proverbial expression *φοβάται ἀπὸ τὸν ἴσκιον τοῦ*, 'he is frightened at his own shadow,' with which cf. δεδίως...τὴν σαντοῦ σκιάν Pl. *Phaed.* 102.

8. *λιμερι(ά)ζω*] from *λιμέρι* (see above III. 5 n.).

9. *χώρα, ἥ*] in M.G. is used of the country opp. to town, or of the plains opp. to the mountains (as here). In the former of these senses (and implying the latter) the word is found in Xenophon, e.g. τὰ ἐκ τῆς χώρας *Mem.* 3. 6. 11, δὲκ τῆς χώρας σῖτος *ib.* 3. 6. 13 etc., οἱ ἐν τῇ χώρᾳ ἐργάται *id. Hier.* 10. 5.

## VII.

1. *τραβάω*] 'to draw.' Here intr. of the wind. Cf. Eng. 'draught.' The word seems to be a survival of an archaic form *τραβάω* connected with the Latin *traho*.

*χαμηλωμένα*] adj. or adv. from *χαμηλώνω* (*χαμαί*) 'to lower.'

3. *κατακαμπήσ*] adv. (*κάτω*—Ital. *campo*) 'down in the plains.'

4. *ψωμί(ον), τοῦ* 'bread,' dim. of *ψωμός*, δ, a word found in Homer in the sense of 'bit, morsel,' e.g. *ψωμοὶ ἀνδρόμεοι*, *Od.* 9. 374, 'pieces of human flesh.' Cf. ἐπὶ τῷ ἐνὶ ψωμῷ, 'at one mouthful.' *Xen. Mem.* 3. 14. 5. The dim. occurs in the Septuagint.

*νερό(ν)]* or *νηρό(ν)*, 'water.' This word seems to be connected with the old root *νε-*, or *νη-*, whence *νέω* or *νάω*, *Νηρεύς*, etc.

*μεντάτη, τό*] or *μεντέτη*, Turk. *mended*, 'succour, reinforcements.'

5. *'πά'ησε*]=*ὑπῆγε*. See above I. 6 n.

9. *'πλάκωσε*] *πλακώνω* (= *πλακώ* from *πλάξ*) lit. 'to cover with a slab,' metaph. 'to press hard, crush, overwhelm.'

*σκοτώσῃ*] *σκοτώνω* (= *σκοτώ* from *σκότος*) is the stock word in M.G. for 'killing.' It originated in the old poetical idea of darkness

enveloping the dying. There are many expressions in Homer embodying this idea, e.g. τὸν δὲ σκότος ὅσσε καλυψεν *Il.* 4. 461 etc.

10. [χαμογέλασε] χαμογελάω (from χαμάι and γελάω)=ὑπομεδάω.

στραβώνω] from στραβός (=στρεβλός) 'crooked.'

11. στρίβω] or στρίφω (=στρέφω) 'to twist.' With this line cf. above *Il.* 12.

12. τί λέ's] Cf. τί λέγεις; Ar. *Wasps* 216.

χαμένο-ποῦλι] χαμένος (lit. 'lost') is used in M.G. in the sense of 'abandoned, ruined, wretched, silly.' Cf. Latin *perditus*.

13. Cf. *vl.* 5.

14. 'πᾶ'ν]=ὑπάγονν.

15, 16. Cf. *Il.* 15, 16.

17. μίχνετε] μίχνω=μίπτω. Cf. μίξω, ερρίξα (=μίψω, ερρίψα).

18. [ζαερές, δ] or [ζαχιρές, Turk. *zahiré*, 'provisions.'

Γούρα, η] a mountain and village of the same name in Thessaly, (the ancient "Οθρυς").

19. πρωτόγεροι] δημογέροντες or προεστοί, the 'notables' of a town or village under the Turkish *régime*, corresponding to our aldermen.

20. For the redundancy and general tone of the formula cf. τὸν δ' ἀπαμειβόμενος προσέφη Hom. *Od.* 8. 152 etc.

21. πόλεμον νὰ κάμωμεν] Cf. πόλεμον ποιεῖσθαι in Class. Greek.

22. [Αλωνάριος, δ] from ἀλῶνι, ἀλωνίζω, 'the threshing month,' i.e. July. Cf. Σπορέας, δ, 'the Sower' for November; Θεριστής, δ, 'the Mower' for June; Τρυγγής, δ, 'the Grape-gatherer' for September.

λιοπύρια, τά] ἡλιοπύρια, lit. 'the fiery rays of the sun.'

23. [δὲν τρώγοντι τὸ μπ.] lit. 'they cannot eat the powder.'

μπαρούτι, το] Turk. *baroot*, 'gunpowder.'

30. Cf. *iv.* 8.

33. [*ξεφτέρις, τό*] Various derivations of this word are given by etymologists: some derive it from *ἀξύπτερος*, 'a kind of hawk' (V.T.), others from the Latin *accipiter*, 'the common or sparrow-hawk.' But the Greeks themselves generally take it to be a corrupt form of *ξεπτέρυγος*, 'a seven-winged angel' or cherub. All those who have seen the interior of a Greek church are familiar with the images of seven-winged angels, carried before funerals and other processions.

## VIII.

1. *Κώστας*] from Roman *Constans*.
2. *Βλαχόπουλο'*] patronym. 'the son of *Βλάχος* (a Wallach).' This district is inhabited by the descendants of Wallachian emigrants from Roumania, who, though Hellenized, still retain many words of Latin origin (e.g. *βίγλα vigla* below l. 15, etc.).
3. *άντάμα*] or *έντάμα*, adv. 'together.' It is generally supposed to be a contraction of *ἐν τῷ ἀμα*. I am rather inclined to derive it from the Turk. *endâma*, 'to be joined or united.'
4. *τρώγοντες καὶ πίνοντες*] See above II. 11 n.
5. *τοὺς μαύρους τῶν*] 'their black ones,' i.e. their horses, the black colour being considered as a characteristic of a mettlesome horse.
6. *ταβλάς, ὁ*] like *τάβλα, ᾧ*, Ital. *tavola*, 'a table'; here 'plateau.'
7. *τρώει τὰ σίδερα*] a proverbial expression denoting great impatience or eagerness.
8. *χαρακοπῶ*] a frequentative form of *χαίρω*, 'to rejoice exceedingly.' -*κοπῶ* always implies the notion of repetition or intensity. Cf. *κρασοκοπῶ*, 'to drink wine to excess'; *ξυλοκοπῶ*, 'to beat one heavily with a cudgel,' etc.

8. *κουρσεύω*] 'to rifle, pillage,' from *κουρσοῦμ*, Turk. *kurshum*, 'a bullet.'

9. *πήγαρ*] here *παίρ(ν)ω* (= *επαίρω*) has exactly the meaning it bears in Ath. 641 E, 'to carry off.' See iv. 15 n.

10. *ἀρραβωνι(α)σμένη, ἥ*] 'a betrothed bride, fiancée,' from *ἀρραβών* 'earnest money, pledge,' as in the class. writers, e.g. Isae. 71. 20. The word is an interesting reminiscence of the ancient custom of *purchasing* a wife. This custom still survives in a modified form among the Karagounides, a clan of Triccalia in Thessaly, who, instead of giving a portion to their daughters, receive one from the bridegroom.

11. *ἀπο-σώνω* (= *σώζω*)] 'to bring to an end.' Cf. the force of *ἀπό* in *ἀπόειπε*. The verb *σώνω* and the mid. *σώνομαι* besides the original meaning 'to save,' which they still retain, are often used in the sense of 'finishing.' There is an amusing instance of a misunderstanding due to ignorance of the proper sense of the word in Byron. In translating a scene out of a M.G. comedy he renders (δέ Λέανδρος) *έμβαινει εἰς αὐτὸν* (sc. τὸ *σπίτι*) *καὶ σώνεται*: "Leander escapes through, and so *finishes*." Then the translator, unsatisfied with his own version, adds a foot-note in which he naïvely remarks: "'finishes'—awkwardly enough, but it is the literal translation of the Romaic." I agree with the first, but deny the second part of the comment.

12. *σηκώθηκαν*] *σηκώνω*, 'to lift up, raise,' from *σηκώω*, 'to balance.' See Plut. 2. 928 D. *-ομαι*, mid. 'to rise.'

13. *ἄλογον, τό*] (sc. *ζώον*) the horse *par excellence*.

*σελλώνω*] 'to saddle' from *σέλλα*, Ital. *sellà*, 'a saddle.'

14. *καβαλλάρης*] 'a horseman, rider,' from Ital. *cavaldo*, 'a horse.'

15. *σύρω*] intr. 'to run.' Cf. Dion. P. 16. 46 where it is used of a stream 'to flow, run down.' The M.G. acceptation probably originated in a colloquial use of the verb.

βίγ'λα, ἡ] 'watch,' here 'the watching-place or look-out,' Ital. *vigilanza*.

βιγλίζω] 'to keep watch,' Ital. *vigilare*.

16. *περισσότεροι*] = *πλείον*, in the sense of 'too many' by *hitoes* as the comparative is often used in Class. Greek.

19. ἐκοκκινιζαν] *κοκκινίζω*, 'to grow scarlet,' from *κόκκινος* (Lat. *coccinus*). ἐπρασίνιζαν—ἐκοκκινιζαν refer to the green uniforms and scarlet fezes of the Turks.

21—25. For the dialogue between the warrior and his steed, cf. Hom. *Il.* 19. 400.

22. *πλέψης*] for *πλεύσης*. This change is due to the pronunciation of the diphthongs *av* and *eu* (= *af* and *ef*) before a *σ*, *ψ* being = *φσ*. Cf. *Δεψίνα* from Ἐλευσίνα, *γυρέψω* from *γυρεύσω*, *πορέψω* from *πορεύσω*, *ἀπολάψω* from *ἀπολάύσω*, *πάψω* from *παύσω*, *ζυλέψω* from *ζηλεύσω*, *βασιλέψω* from *βασιλεύσω*, etc.

23. ἀφέντης, δ] 'master, lord.' From *αὐθέντης* in the sense of 'absolute master,' through Turk. *effendi*. This is one of several words which the Turks borrowed from the Byzantines and afterwards introduced into vulgar Greek in a corrupt form. Cf. *liman* from *λιμήν*, M.G. *λιμάνι*; *tsoumboush* = *τὸ συμπόσιον*, M.G. *τσουμπόνι*, etc.

24. *μαντῆλι, τό*] Ital. *mantile*, 'a scarf or kerchief.'

27. *λαμπαδοχυμένον*] adj. 'bathed in glamour,' from *λαμπάς*, *-άδος* and *χύνω* (later form of *χέω*). For the idea of beauty (here 'splendour') being, as it were, poured over a person or a thing, cf. *κάκ κεφαλῆς κάλλος πολὺ χεῖνεν* Hom. *Od.* 23. 156.

28. *μάτια μον]* = *δύμάτια* (dim. of *δύμαρα*) as a term of endearment 'apple of my eye,' 'my darling.' Cf. the similar use of *oculus* in Latin, e.g. *ocule mi!* Pl. *Curc.* 1. 3. 47, *O mei oculi!* *id. Mil. Gl.* 1330. The Modern Greeks also swear by their eyes; *μὰ τὰ μάτια μον* is a very familiar expression evidently of ancient origin.

Cf. *si voltis per oculos iurare* Pl. *Men.* 5. 9. 1. I take this opportunity of pointing out that numerous idiomatic expressions in the Latin comic writers have their parallels in M.G. which shows the antiquity of the latter as well as the faithfulness with which those writers followed their Greek models.

32. ἐντροπιάζω] Cf. above ἐντρέπεται (l. 20) and see n. on II. 14.

33. ὡσὰν τ' ἄγριον λεοντάρι] For the simile cf. ὡς τε λέων δρεστίροφος Hom. *Od.* 6. 130 etc.

34. σκυλο-Κονιαρέοντς] σκύλος (ancient σκύλαξ) 'a dog, cur,' here used as a term of invective. Κονιαρέοι or Κόνιαροι or Κονιάριδες is the name given to the Turkish peasantry. It is derived from (I)κόνιον. Iconium was in the 11th century the seat of Turkish power and Turkish auxiliaries were employed by Alexius Comnenus in Thessaly against the Normans: though their permanent settlement in that country cannot be attributed to an earlier period than the 14th century, after the conquest of Adrianople (see Leake's *Travels in Northern Greece*, vol. I. ch. ix.).

35. φωνίσαν ἔβαλε] Cf. the classic φωνὴν ιέναι.

36. φίλοι τῆς καρδίας μου] 'my heart's beloved.' Cf. ἐμῷ κεχαρισμένε θυμῷ Hom. *Il.* 5. 243.

38. ἐθόλωσαν τὰ μάτια μου] 'my eyes have grown dim' as a sign of approaching death. Cf. σκοτώνω above VII. 9 n.

## IX.

2. ἀγναντεύω] 'to see from a distance.' Cf. ἀγνάντια adv. (=ἐκ ναντίας) 'from the opposite side.' ἔναντα προσβλέπειν τινά Soph. *Ant.* 1299.

'Ρούμελη, ἵ] This was the name given under the Turkish dominion to the part of Greece now known as Στερεά Ελλάς consisting of the whole country north of the Isthmus of Corinth.

*τὸ δόλιο' Μεσολόγγι]* Cf. *τὸ ἔρημο' Μεσολόγγι* (Passow, No. 259. 2). The sufferings of this town during its historic siege in 1825 have become proverbial, like *τὰ Μαγνήτων κακά* in antiquity, and such expressions have acquired the form of stereotyped ornamental epithets in popular poetry. With regard to the adj. *δόλιος*, it is generally derived from *δειλός* or *δειλαῖος*, 'unhappy, miserable.' It may have some connexion with the Ital. *doglia*, 'grief, pain'; *doglioso*, 'grieved.'

3. *τέσταρος* (sic) *Πασσάδες*] viz. Ibrahim Pasha, Omer Vrioni, Reshid, and Scodra Pasha. Omer Vrioni had succeeded the celebrated Ali Pasha in the Satrapy of Jannina. This explains his appeal to his predecessor's servants (ll. 22—25).

5. *ἡ στερεά* (sc. *γῆ*)] 'the dry land' in opp. to the sea, as here, or the continent in opp. to the islands. Cf. *Στερεὰ Ελλάς*, 'Greece proper.'

*μπόμπαις*)] 'cannon balls, bombs'; Ital. *bomba*.

6. *λειανούφεκα*] 'small arms,' from *λειανός* (*λεῖος*—*λεινώ*, Epic *λειανώ* fut. *λειανῶ*). The verb *λειαίζω* bears exactly the same sense as its classical form *λεινώ*, viz. 'to powder or pound in a mortar,' e.g. *λειγναντες* Hdt. 1. 200.

9. *(γ)λυτ' ἀνω*] (also found *(γ)λυτρώνω*) from *λυτρόω*, 'to release, redeem,' by means of ransom (*λύτρα*). In M.G. it means generally 'to deliver or save.'

11. *βλαέτι, τό*] Turk. *vilayet*, a province under a *Vali* (governor).

*ταξαν*] *τάξω* (= *τάσσω*) 'to promise,' also in a religious sense 'to make a vow.' Cf. *τάξιμο'* or *τάγμα* 'a vow, offering.'

13. *βαστάξω*] 'to bear, hold' as in the ancient writers, e.g. *βαστάσαι* (sc. *τὰ τόξα*) in Soph. *Phil.* 657. In M.G. it is also sometimes used in an intr. sense 'to hold out, last.'

15. *βαρέω*] 'to strike.' It is found in Classical Greek in the sense of 'weighing down.'

16. *μονάχος*] or *μοναχός*, adj. 'alone, solitary'; as a noun ὁ *μοναχός* it means a monk, whence our word is derived.

*νταγαντίζω*] Turk. *dayad*, 'to hold out.'

20. *φέρ(ν)ω*] Note the parasitic *ν* and compare *παιρ(ν)ω* (= *έπαιρω*), *περ(ν)άω* (= *περάω*) etc.

*μπαϊράκι, τό*] Turk. *bairak*, 'a standard.'

23. *τζοχανταράιος, δή*] Turk. *tchochandar* from *tchocha*, 'cloth,' a domestic servant in cloth livery, 'a retainer.'

24. *τζιράκι, τό*] Turk. *tchirak*, 'apprentice, page.'

27. *κιαμέτι, τό*] Turk. *guiam*, 'feast.'

30. *σκάλα*] Ital. *scala*, 'a ladder.'

31. *βαθράκος*] 'frog' from *βάτραχος*: an interesting instance of interchange between hard and soft consonants.

## X.

2. *καράβι, τό*] 'a sailing vessel,' dim. from the ancient *κάραβος*, δή, a kind of light ship. Cf. *κάνθαρος*, e.g. Ναξιούργης *κάνθαρος* Ar. *Peace* 143. Explained by Hesych. as *πλοίου εἶδος*.

4. *Λούρος, δή*] a river and district in the province of Arta in Epirus.

*Καρπενῆστι, τό*] a village in Phthiotis on the site of the ancient Οἰχαλία.

5. *φλάμπουρο', τό*] 'a standard' richly embroidered and ornamented with the figure of the Kapetan's patron saint or with the sign of the Cross etc., as here. The word occurs in Med. Gr. as *φλάμουλον* from Med. Latin *flammulum* = class. *flamacula*, 'a little banner,' used at a late period by cavalry; e.g. Veg. *Mil.* 2. 1.

*κόκκινο'*] See above VIII. 19 n.

*γαλάζιος*] adj. 'blue, azure' from *καλάτιος*, 'of the colour of the κάλαις,' i.e. shifting between green and blue, e.g. *καλάτιος πτέρυξ*, *Anth. P. 7. 428*. It is an epithet applied esp. to the sea and sky. Cf. *γαλανός* (see below Part II. xxiii. 9 n.).

9. *Μουσελίμης, ὁ*] a Governor's 'deputy' (Turk. *musselim*, 'one sent, envoy').

10. *μονιλάρι, τό*] 'a mule,' from Ital. *mula*.

*ἀσῆμι, τό*] See below XII. 19 n.

11. *Βάλτος, ὁ*] a district in Acarnania.

13. *σφαχτάρι, τό*] 'a slain victim,' from *σφάζω*, 'to slay by cutting the throat,' exactly as in Hom. e.g. *ἀτὰρ σφάξεν Πεισίστρατος Od. 3. 454*.

*αὐγά, τά*] pl. of *αὐγόν, τό*, 'an egg,' from ancient *ἀρέν*. For the change of *ω* into *αυ* cf. *αὐτί*, 'ear' from root *ἀτ-* (*οὐς*).

14. *σημάδι, τό*] 'a mark,' from ancient *σημεῖον*, 'a device upon a shield,' as in Hdt. 1. 171, Eur. *Phoen.* 142, etc.

*νὰ βίξουν* 's *τὸ σημάδι* corresponds to *ἐπὶ σκοπὸν βάλλειν* Xen. *Cyr.* 1. 6. 29.

## XI.

2. *καῦμένος*] lit. 'burnt'; metaph. 'miserable, poor, wretched,' as a term of compassion.

4. *τηράτε*] *τηράω* (the ancient *τηρέω*), 'to watch narrowly,' as it is frequently used by Aristophanes.

7. *ἐψέ*] adv. 'last night,' from *ἀψέ*, 'late.' Cf. Ital. *sera*, 'evening,' from Lat. *sero*, 'late.'

9. *'ψήνω*] 'to cook,' from *ψήω*.

10. *σουβλίζω*] from *σουβλα*, *ἡ*=*διθελός*, 'spit.'

11. *γλυκό' κρασί]* Cf. *οἶνος μελιηδής* Hom. *Il.* 4. 346, etc.

*κρασί, τό]* 'wine,' from *ό ἄκρατος* (sc. *οἶνος*), 'unmixed with water.' The epithet *ἄκρατος* is still used in the mutilated form '*κράτο'* (neut.) applied to milk, as in Hom. *ἄκρητον γάλα* *Od.* 9. 297. Travellers in Greece will remember having their morning slumbers broken by the loud cries '*κράτο γάλα!*' of the milkman in the street.

12. *ἄδολον]* 'unmixed, pure.' The epithet which properly belongs to the wine is here applied to the vessel containing it. The word is used in a similar sense by Aesch., e.g. *ἄδολοις παρηγορίαις* *Ag.* 95, where it refers to pure, unadulterated unguent (*χρίμα*).

*βαγένι, τό]* 'a wine jar.' Cf. *βαρέλι* (Ital. *barile*), 'a hogshead or pipe.'

25. *γελέκι, τό]* Turk. *yelek*, 'a tunic or vest.'

## XII.

1. *πατέω]* 'to trample upon.' In M.G. it is also used in a semi-technical sense of brigands and burglars: 'to plunder, pillage, break into a house.' Cf. Heliod. p. 166 and Coray's note.

*Λεπενοῦ]* a village in Acarnania situated on the Aspro, near the site of the ancient *Στράτος*.

2. *τὴν ἐκάμανε ντερβένι]* lit. 'they made a level pass of it,' i.e. they razed it to the ground.

3. *ἄσπρα, τά]* *ἄσπρον* (Turk. *asper*), a small Turkish coin now obsolete. The plural is often used in the sense of 'money' generally.

*φλωρία, τά]* *φλωρί*, 'florin,' originally a gold piece of Florence. Afterwards applied to all gold coins.

4. *Λεπενιώτης]* strictly 'a native of Lepenou,' here used as a proper noun.

6. Χοτσαμπασίνα] the wife of a Χοτσάμπασης (Turk. *Khodjabashi*), a village mayor.

9. παλαβός] adj. 'foolish, mad,' from παλαιός (prob. archaic form παλαῖός).

10. πιάνω] 'to seize, grasp,' from πιέζω (Dor. πιάζω).

13. β(γ)άνω] = ἐκβάλλω.

14. ἔξαγορά, ἥ] 'ransom.'

15. γρόσια, τά] γρόσι (Turk. *ghroosh*), 'piastre.'

16. φέσια, τά] φέσι, Turk. *fez*.

17. πόσια, τά] πόσι (prob. from Turkish *poosh* = 'covering'), a sort of cap decorated with tassels once worn by the Klephts.

18. γραμματικός, ὁ] (=γραμματεύς)—ψυχονιός (20), 'adopted son,' see Intr.

19. ἀσημένιος] adj., from ἀσῆμη, τό, 'silver.' The word in its modern sense originated in the phrase ἀσημον ἀργύριον, 'uncoined silver.' Cf. Thuc. 6. 8. 1.

καλαμάρι, τό] 'an ink-horn.' A Byzantine word derived from the Ital. *calamaio*.

21. τάσι, τό] Turk. *tas*, 'a bowl or cup.'

### XIII.

3. δά] another form of the classic δῆ, used to strengthen or limit the sense of the word to which it is attached. Cf. καλὰ δά! 'Indeed!' ironical.

7. τραγουδά] 'to sing'; τραγοῦδι, 'song.' The word is obviously derived from the ancient τραγῳδία, and was originally applied to songs of a mournful character: such are in tune all the Klephtic ballads and in subject most of them. Later on it came to be used of all songs alike.

8. *συμπέθερος*] This term expresses the relation of the bride's and bridegroom's respective friends towards each other. It corresponds to the classic *κηδεστής*.

21. *ὄχεντρα, ἥ*] = *έχιδνα*, 'a viper.'

*ἀστρίτι, τό*] some kind of venomous reptile which I have not been able to identify.

22. *μονομερίδα, ἥ*] a kind of lizard.

23. *φοῦχτα, ἥ*] 'a handful.' Etymology uncertain.

28. *'σπίτι, τό*] for *όσπιτι* (Lat. *hospitium*), 'a house.'

30. *νὰ γλυκαθῆ ἡ καρδία της* 'that her heart may be cheered.' *καρδία*, 'the heart,' is used in many senses, corresponding sometimes to one and sometimes to another of the Homeric *θυμός*, *κῆρ*, *ἡτορ*. Here it is used as the seat of the appetites. Cf. *ἔπιόν θ' ὅσον ἡθελε θυμός Il. 9. 177*; *έμὸν κῆρ ἄκμηνον πόσιος καὶ ἐδητύος ib. 19. 319*, etc.

31. *χαψία, ἥ*] 'a morsel,' from *χάφτω* (class. *κάπτω*), 'to swallow, gulp down,' as in Ar. *Birds* 245.

#### XIV.

2. *στήνω χορόν*] 'to set up a dance.' Cf. *ιστάναι χορεύειν* Hdt. 3. 48; *στήσαι χορόν* Pind. *P.* 9. 200, etc.

3. *ξεφαντώνω*] 'to make merry.' The verb is a corrupt form of *ἐκφαίνω*, which in the mid. means 'to show oneself' in public.

5. *μπονγιουρτί, τό*] Turk. *booyoordi*, 'order, edict.'

6. *ἱλλιάμι, τό*] Turk. *illam*, 'sentence, warrant.'

8. *κρίση* *v. μ. τ. π.*] lit. 'that judgment may not seize them.' With the form *κρίση* cf. *βάχη*, *γνώση* etc. (see above III. 4 n.).

9. *μουζντέ, τό*] Turk. *moozde*, 'tidings,' usually 'good tidings.'

10. *ρόημάδι*] 'a wretched thing,' from *ἔρημος*, 'desolate.'

11. *χαμπάρι, τό*] Turk. *habar*, 'news.'

16. 'Αγᾶς, ὁ] Turk. *agha*; a Turkish lord.
18. μπόϊ, τό] Turk. *boi*, 'stature.'
20. λάζος, ὁ] a kind of dagger, stiletto. Prob. conn. with Sp. *lazo*.
35. ἵτρα] for *τι*; a form more frequently found in the islands than on the mainland, prob. derived from *ὅτι*, as *ἵτραν* from *ὅτραν* (= *ὅτε*—*ἄν*).
42. μπαρούτια, η] 'a shot,' from *μπαρούτι*, 'gunpowder'; see above VII. 23 n.
45. (μ)πάλλα, η] 'a ball,' anc. *πάλλα*, a synon. of *σφαῖρα*. Eust. would read *πάλλα* in *Od. 6. 115*.
46. χάμου] adv. 'on the earth,' from *χαμαί*.
48. καμπάέτι, τό] Turk. *kabæt*, 'crime.'
50. σαλαμέτι, τό] Turk. *salamet*, pl. of *salam*, 'salutation.'

## PART II.

### I.

1. *ροδοπλασμένη*] adj., lit. ‘created of roses.’ The rose has always been considered by the Greeks as symbolical of all that is sweet and beautiful. Cf. *ροδόπηχνις*, *ροδόχρως*; *ροδόμηλον*, ‘a plump, rosy cheek,’ Theocr. 23. 8, etc.

5. *φῶς μου!*] a term of endearment, ‘light of my eyes!’ as in Hom. *Τηλέμαχε, γλυκερὸν φάος Od. 16. 23*, etc., *ῷ φίλτατον φῶς Soph. El. 1224*, etc. It is also used in expressions of asseveration, *μὰ τὸ φῶς μου!* Cf. ‘*μάτια μου* above, Part I. viii. 28 n.

6. *μιλᾶς*] *μιλάω* (= *όμιλέω*), ‘to speak.’ This sense is derived from the more general use ‘to hold converse,’ in which the verb is employed by the ancients.

9. *λαγκάδι, τό*] ‘a mountain glen, dell, valley,’ from ancient *ἄγκος*, e.g. *ώς δ' ἀναμαιμάει βαθέ' ἄγκεα θεσπιδαές πῦρ Hom. Il. 20. 490*; *ἄγκεα ποιήεντα Od. 4. 337*, etc. The initial *λ* is prob. due to a corruption of *ῦλη*. Such compounds as *ὐλάγκος* are not impossible in M.G. Cf. *μαχαιροπέροντα* (= *μάχαιραι-περόναι*, ‘knives and forks’), etc.

10. *χρυσᾶ*] adj. ‘golden.’ Cf. *χρυσέησιν ἔθειρησιν Hom. Il. 8. 42, 13. 24*; *ξανθὴ κόμη ib. 1. 197*; *ξανθαὶ τρίχεις Od. 13, 399*, etc. Pind. *N. 10, 11, 5* etc. Fair or blonde hair has always been highly

admired among the Greeks on account of its rarity, their national complexion being dark.

13. *γλυκεῖα*] adj. 'sweet.' Cf. *γλυκεῖαι παῖδες* Soph. *O. C.* 106; *δὲ γλυκύτατε* (= *δὲ φιλτρατε*), 'my dear fellow,' Ar. *Ach.* 462.

16. *ταχύ, τό*] 'early morning,' opp. to *βραδύ, τό*, 'evening.' These names, derived from original epithets, are no doubt due to the observation of the rapidity with which the day breaks in the generally cloudless Greek sky, and the slow advent of darkness, ushered in by the twilight.

17. *θαῦμα, τό*] 'a miracle,' from the more general sense of 'wonder, marvel.'

21. *'ξημερώνει ὁ θεὸς τὴν ἡμέραν*] 'God brings the day.' In this phrase, as well as in *ό θεὸς ὑει* (Hdt. 2. 13), we get the full expression of the idea usually compressed in the impersonal use of similar verbs *ὑει, νίφει, etc.* in ancient, *βρέχει, χιονίζει, etc.* in M. Greek; also *'ξημερώνει* alone, 'it is getting light.' Noun *'ξημέρωμα* 'daybreak.'

## II.

5. *περιβόλι, τό*] 'a garden,' from *περίβολος*, *ό*, 'an enclosure,' e.g. *περιβόλος νεωρίων* Eur. *Hel.* 1530, etc.

7. *ἐ(σ)κυψε νὰ πίγ]* Cf. *όσσακι γὰρ κύψειε γέρων πίνειν μενεαίνων* Hom. *Od.* 11. 585.

## III.

1. *ἀστέρι, τό*] 'the star.' Note here again the favourite change of masculine (*ό ἀστήρ*) into neuter.

3. *'ξεφάντωμα, τό*] 'festival or merry-making,' from *'ξεφαντώνω,* (see above Part I. XIV. 3 n.).

4. *προθάλλω*] 'to come forward.' The active is used in a mid. sense in M.G.

6. *ώραιος*] adj.; from the sense of 'seasonable, blooming' it has come to mean 'beautiful' generally, and is used as a synonym of, or rather substitute for *καλός*, the latter adj. being always applied to moral beauty or excellence (=ἀγαθός).

7. *χρόνιασμα*] or *χρόνισμα*, 'the completion of one whole year,' from *χρονίζω*, which is sometimes used in its classical sense 'to delay, linger, be slow,' with which cf. *χρονίζομεν γάρ* Aesch. *Ag.* 1356; *ἡν χρονίση* (sc. τὸ στράτευμα) Thuc. 6. 49, etc. But it oftener means 'to last for a year,' from *χρόνος* (=ἔτος), e.g. *ἔχρονισε τὸ παιδί*, 'the child has completed its first year.'

8. *ἐκκλησία, ἥ*] 'church,' whence French *église*, Ital. *chiesa*, etc. The verb *ἐκκλησιάζομαι* is used in the sense of 'attending divine service.'

11. *σιμά*] adv. 'close to, near.' Cf. verb *σιμώνω* intr., 'to approach.' The word is obviously derived from *σιμός*, 'snub-nosed,' but it is not clear how it has got its present meaning, unless indeed the familiar signification of the adj. in Classical Greek is due to logical specialization, and the M.G. is connected with some more general sense which the term at one time may have possessed.

14. *ἀσπρός*] adj. 'white,' prob. from Turk. *asper*. *ἀσπρίζω*, tr. 'to whitewash'; intr. 'to turn white.'

15. *'ταιρι(ά)ζω*] 'to match,' either in a trans. or intr. sense, from *'ταιρι*, *τό*, derived from anc. *έταιρος*, 'partner.'

#### IV.

1. *μουρίδα, ἥ*] 'the mulberry-tree,' from anc. *μορέα*. Cf. *μοῦρον*, *τό*, 'the black mulberry,' from *μόρον*.

4. *'ξέρω*] 'to know,' corrupted from *ἐξευρίσκω*, 'to find out.'

6. *σάλι, τό*] 'spittle,' from *σιάλον*.

7. φεῦγα...ἀπὸ κοντά μου] 'get away...far from me.' Cf. ἀπ' ἐμεῦ φύγε, μὴ μὲ μολύνης Theocr. *Idyl.* 20. 10, and for the sentiment contained in lines 6, 7 cf. "Ἐρρ' ἀπ' ἐμεῖο, | βουκόλος ὅν ἐθέλεις με κύσαι, τάλαν; *ib.* 2, 3.

κοντά] adv. 'near,' lit. 'at a short distance,' from adj. **κοντός**, 'short.'

8. ἀνα(γ)ούλιάς ω] 'to loathe, be sick at,' from (γ)ούλια (anc. οὐλα), τά, 'the gums.'

καρδία] Here it stands in the sense of stomach. For this use of the word see above Part I. XIII. 30 n. The phrase ἀν. ἡ κ. μ. may be translated 'the sight of thee has made my stomach turn.'

9. τι] for ὅτι, 'because.' See above Part I. VI. 3.

γέρος, δ] 'an old man,' from γέρων. Note the change of declension. Cf. χάρος for χάρων, δράκος for δράκων, etc.

10. σκόρδον, τό] 'garlic.' This form of *σκόρδον* is found as early as the time of Dioscorides q.v. The derivative *σκοροδάλμη*, 'a sauce of brine and garlic' (e.g. Ar. *Knights* 199, etc.), survives in the form *σκορδαλία* or *δλιάδα* (from ἀλς, 'salt') and is still a favourite article of diet with the Greeks.

κρομμύδι(ον), τό] 'an onion,' from class. *κρόμμυον*. Also found as *κρεμμύδι*.

11. κανάκι, τό] 'blandishment'; etym. doubtful, prob. connected with *κνέομαι*.

12. νερόβραστος] adj. 'insipid,' lit. 'parboiled.'

σπανάκι, τό] 'spinage,' from Ital. *spinace*.

14. γαρυφαλλάκι, τό] dim. of γαρυφαλλον (anc. *καρυόφυλλον*), τό, 'a clove, clove pink, carnation.' Cf. *καρυοφύλλι*, VII. 3. and **xxxvi.** 16 n.; 17 n.

15. κοπέλλα, ἡ] Alb. *κοπιλέγεα*, 'a maid.'

16. κανέλλα, ἡ] Ital. *cannella*, 'cinnamon.'

## V.

2. *πνευματικός, ὁ*] sc. *πατήρ*, 'spiritual father, priest.'

5. *Κυριακή, ἡ*] sc. *ἡμέρα*, 'Sunday,' lit. 'Lord's-day.' Cf. *κυριακόν, τό*, 'the Lord's house,' whence Anglo-Sax. *cyrc, kirk, church*.

8. *μεντέρι, τό*] Turk. *mender*, 'sofa, couch.'

10. *κρίμα, τό*] from *κρίνω*, 'judgment; sentence' as in the N.T. Afterwards 'the offence' for which one is sentenced. In M.G. it generally means 'sin.' Cf. the expression *τι κρίμα!* 'what a pity!'

13. *ἀρνη(σ)τῆς*] for *ἀρνηθῆς*. The *τ* very frequently replaces the *θ*, as will be seen in the following pieces. Cf. *ἄλειτερος, ἀλειτερία*, etc.

14. *ἄρτος καὶ λειτουργία*] practically synonymous terms. They both refer to the 'loaves' or 'cakes' of wheaten bread offered for the celebration of the Eucharist. A small bottle of wine often accompanies these offerings, which seem to have their origin in the Hebrew custom mentioned more than once in the Bible. (Cf. *ἄρτοι τῆς προθέσεως* etc.) Besides these 'loaves' a plate of boiled corn (*κόλυβα*) is presented on the days appointed for prayers for the dead. These offerings form a considerable portion of a priest's income and this is the point of the retort. The ordinary meaning of *λειτουργία* is, of course, 'mass.'

17. *ἄρατ, αἱ*] the 'Hours,' a set of prayers or offices, so called because they are used at the canonical hours. The book containing them is called *Ωρολόγιον* and corresponds to the Breviary of the Roman Catholic Church.

20. *παπαδία, ἡ*] 'the wife of a papa or priest.' The lower clergy of the Greek Church are usually married.

## VI.

3. *μ'*] for *μά*, (Ital. *ma*), 'but.'

*όντας*] adv. 'when,' for *ὅταν*.

4. *παράπονο*, *τό*] 'complaint,' cf. *παραπονοῦμαι*, 'to complain.' *κορμί*, *τό*] 'the human body,' from *κορμός*, 'the trunk of a tree,' as in Hom., e.g. *κορμὸν δ' ἐκ ρίζης προταμών Od. 23. 196*, etc.

5. *πάπλωμα*] 'a quilt,' from *ἐφάπλωμα*, 'something spread over.'

*μαξιλάρι*, *τό*] 'a pillow' (lit. 'pertaining to the jaw,' Lat. *maxillaris*).

6. *ἄκληρος*] adj. 'without portion'; here it seems to need a supplementary gen. as *γάμου*, etc. Cf. *ἄμοιρος*.

7. *τὸν*] here = *ὅν*, 'the man whom,' just as in Hom. e.g. *θάλαμον τὸν ἀφίκετο Od. 21. 43*, and elsewhere in the classics. Cf. *τῆς ἀγαπᾶς* *xxxvi. 95*.

## VII.

1. *νεράντζι*, *τό*] Arab. *naranj*, 'an orange.' *νεραντζιά*, *ἡ*, 'the orange-tree.'

*Μυσίρι*, *τό*] Turk. or Arab. *masr*, Egypt.

2. *νάρ πιχνα*] Here the confession of love is made by means of an orange instead of the usual apple (see App. to Part I.).

3. *τσακίζω*] Turk. *tchak*, 'to smash, break.'

*μαστραπᾶς*, *ό*] Alb. *mastrapaja*, 'a cup or pot.'

*καρυοφύλλι*, *τό*] See above IV. 14 n.

4. *ἀγάπη μου*] 'my love!', as a term of endearment. Cf. the Latin use of *amor*, e.g. *amores et deliciae tuae* Cic. *Div. 1. 36*.

5. *κεντάω*] 'to embroider,' from *κεντέω*, 'to prick'

6. *πουρνό*, *τό*] 'the morning,' from *πρωΐ*—*πρωΐνός*, also used in M.G.

9. *βουρλίζομαι*] or *βουλίζω*, 'to be agitated' like the sea, prob. connected with Franco-Gall. *boule*.

δέρω] 'to beat or lash,' here for δέρομαι, 'to lash oneself,' in a mid. sense.

## VIII.

7. *ροῦχα, τά]* 'clothes'; etym. unknown; prob. conn. with *ἔριον* (through form *ἔριοῦχος*, 'containing or made of wool').

10. *ἔτσι*] adv. 'thus, so,' Med. Gr., commonly derived from *ούτωσι*.

## IX.

1. *κοντοῦλα, ή]* 'a little girl,' from *κοντός* (see above IV. 7 n.).
- γυμάτος] or *γεμάτος* adj. 'full, fat, plump,' from *γέμω* or *γεμίζω*, 'to cram, fill.'
2. *νεραντζομαγουλάτη]* adj. lit. 'with cheeks like oranges,' *μάγουλον*, 'cheek,' Med. Greek, conn. with Latin *maxilla*.
3. *λεϊμόνι, τό]* Ital. *limone*, 'a lemon.'
4. *λαβώνω]* here in a mid. sense (see above Part I. v. 6 n.).

## X.

1. *ἀσπρούντυμένη]* past part. 'dressed in white.' *ἀσπρο-(έ)ντυμένη*, from *ἐνδύνω*, 'to put on,' e.g. *ἐνδυνε χιτῶνα* Hom. *Il.* 2. 42, etc. Note the substitution of *τ* for *δ*. It is due to the fact that *δ* after a *ν* is pronounced very nearly like our *d*—a sound which is better represented in M.G. by *ντ*—while its usual pronunciation is like that of our *th* in *the*. Cf. *ἀντρας* for *ἀνδρας* (from *ἀνήρ*, root *ἀνδρ-*), etc.
- οχ]*prep.* 'from,' a corrupt form of *ἐκ*. Cf. *ὅξω* for *ἔξω* XXVI. 9 n.

2. ἄνθος ἀπαλόν] Cf. τέρεν ἄνθος μαλακόν Sapph. frgm. 76.
3. συχνοκουνῶ] 'to move frequently or rapidly,' συχνός-κινέω.
4. ἐρωτε' μένος] past part. of ἐρωτεύομαι, 'to fall in love.'
5. ὄμορφος] adj. 'well-shaped, pretty, handsome,' for εὐμορφος.

Cf. ἔμορφος, Part I. II. 13.

ρόδανία, ἥ] 'the rose-tree,' from ρόδωνία, as in Theophr. *H. Pl.* 2.

2. 1 and other late writers.

6. χαράζει] impers. 'it becomes day' (see above Part I. III. 3 n.).

7. Cf. III. 5, 6.

πάνου] for ἐπάνω. Note the change of ω into ου, and cf. κάτον for κάτω, etc.

## XI.

2. ὥρκίστης] for ὥρκίσθης, from δρκίζομαι (=δμνυμι), 'to swear.'

3. τὰ στέφανα τοῦ γάμου] See App. Part I.

4. Cf. ποῦ μοι τὰ ρόδα, ποῦ μοι τὰ ἵα, ποῦ μοι τὰ καλὰ σελινα; frgm. of a dancing song (ἀνθεμα) preserved by Athenaeus (14. 629 E).

5. ἵα] for διά joined to νὰ by pleonasm.

6. λουλούδια, τά] pl. of λουλούδι or λουλουδο, τό, 'a flower'; etym. unknown. Cf. Alb. λյուλյέја.

## XII.

2. θὲ νδσαι] = θέλεις νὰ είσαι, an analysis of the ancient future which has quite died out in M.G.

3. θνμοῦμαι] = ἐνθυμοῦμαι, dep. 'to remember, long for.'

9. τριαντάφυλλον, τό] lit. 'a rose with thirty petals,' and gener. any rose (=ρόδον).

15. λαύρα, ἥ] or λάθρα, 'feverish heat.' Cf. anc. λάθρος adj.

## XIII.

2. *κόσμος, ὁ*] 'the world, the universe.'

3. *μυρίζω*] 'to smell,' both in a trans. and intrans. sense, from *μύρον, τό*, 'unguent, sweet oil,' etc. In Class. Gr. the verb *μυρίζω* is used in the sense of 'rubbing with unguent, anointing,' e.g. Ar. *Pl.* 529.

5. For the simile cf. Homer's comparison of man's life to the duration of one season's leaves on the trees:

*οἵη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.*  
*φύλλα τὰ μέν τ' ἀνεμος χαμάδις χέει...*

*Il.* 6. 146 foll.

7. *δαμάζω*] 'to overpower, subdue, kill.'

## XIV.

3. *γυρεύω*] 'to seek, ask' (see above Part I. v. 10 n.).

6. *κρύος*] (= *κρυερός*), adj. 'cold, chilly,' from *κρύο(s)*, *τό*, 'icy cold, frost,' as in Hes. *W. and D.* 492.

## XV.

1. *τάσσω*] 'to affect to be so and so,' a very rare acceptation both in M. and anc. Greek. Cf. Dem. 438. 5 *τάξας* (*έαυτὸν*) *τῶν ἀπιστούντων εἶναι*.

4. *σκοτώνω*] See above Part I. vii. 9 n.

## XVI.

1. *ἔρωτας*, δ] for *ἔρως*. It is a frequent habit with the modern Greeks to form a nomin. out of a 3rd decl. acc. In the case of fem. nouns the acc., as it is, becomes a nom. of the 1st decl.; with masc. nouns the addition of a final -s is necessary. The same rule applies to all 3rd declen. nouns of any termination whatsoever, e.g. Fem. *μητέρα*, *θυγατέρα*, *γυναῖκα*, *χελιδόνα*, etc.; Masc. *πατέρας*, *βασιλέας*, *ἥγεμόνας*, *λέοντας*, *κόρακας*, etc. For the expression of 'burning with love' cf. *χρῶ πῦρ ὑπαδεδρόμακεν* Sapph. frgm. 2. 10.

3. *σκοτούρα*, ḥ] 'darkness, trouble,' from *σκότος*.

4. *λυγόυρα*, ḥ] 'faintness,' from *λυγώνω*, 'to cause one to faint,' e.g. μ' ἐλύγωσεν ḥ φωνή σου. Middle *λυγώνομαι*, 'to faint.' From anc. *λυγόω*, 'to overcome,' e.g. *φρένα χρυσῷ Anth. P. 9.* 150, etc. With the sentiment cf. *τεθνάκην δ' ὀλίγῳ πιδενῆς φαίνομαι* Sapph. ubi supra 15.

5. *τρελλὸς θὰ καταντήσω*] 'I shall end by becoming mad.' Cf. θὲλω γενέσθαι μαινόλᾳ θυμῷ Sapph. frgm. 1. 18.

*τρελλός*] adj. 'mad,' supposed to be connected with *στρεβλός*, 'twisted, crooked'; cf. *ζυρλός*.

*καταντάω*] 'to come to, end in,' as often in Polybius, e.g. 30. 14. 3, etc.

6. *μπερδεύω*] 'to entangle,' corrupt form of *ἐμπεριδέω*. It is a curious fact that as in ancient Greek *δέομαι* is confused with *δεύομαι* (in Hom.), so in M.G. *δεύω*, in the above instance, stands for *δέω*.

*κερί, τό*] 'a candle, taper,' for *κηρί* from *κηρός*, 'wax.' The plural *κηροί* is found in *Heliod. 9. 11* in its modern sense of 'wax tapers.'

*'σὰν τὸ κερὶ θὰ σβύσω*] lit. 'I shall be extinguished like a taper.' Cf. *ἐσβέσθη Νίκανδρος Anth. P. 12.* 39.

7. *ψυχή μου*] as a term of endearment, 'my soul!' Cf. *O mi anime!* Pl. *Mil. Gl.* 1330, etc. See above I. 5 n. and Part I. VIII. 28 n.

8. *βλέμμα Δαρόν*] 'a cheerful glance,' cf. *Δαρὸν βλέπειν* Mel. 44.

## XVII.

1. *ἀφη(γ)κραστήτε*] See above Part I. v. 9 n. Note the insertion of a parasitic *γ* and the change of *θ* into *τ*.

*φουστανάκι, τό*] dim. of *φουστάνι, τό*, or *φούστα, ἡ*, 'a petticoat,' from Ital. *fustagno*, 'fustian.'

*κακόμοιρος*] adj. 'ill-fated, hapless.' *Μοῖρα* (Fate) or *Μοῖραι* in the plural are still more or less distinct personalities in the popular Greek mind. They are supposed to visit the newly-born babe when it is three days old and bestow on it the good or ill lot which is its portion through life.

3. *μαρούλι(ον), τό* 'lettuce,' for *θριδακίνη*. Found in later writers.

4. *τσαπέλα, ἡ*] 'a string' of dry figs. Cf. French *un chapelet d'oignons*, 'a string of onions.'

6. *σπάω*] or *σπάξω*; from the sense of 'plucking out' violently (e.g. *σπ. κόμην* Soph. *O. T.* 1243 etc.) it has come to mean 'to break' and in this sense it is always used in M.G. Here it stands as intr. 'to break itself.'

*μπζίθρα, ἡ*] a kind of cheese. For the epithet *χλωρός*, 'fresh,' cf. *τυρὸς χλωρός*, 'fresh cheese,' Ar. *Frogs* 559 etc.

## XVIII.

1. *φουνταρή*] See above Part I. III. 11 n.

2. *πλένω*] for *πλύνω*. Cf. *σέρ(ν)ω* for *σύρω* etc.

*παπαδοπούλα] 'the daughter of a papa.'* The terminations *-πουλος* fem. *-πουλα* are used in patronymics as well as in diminutives. In *νεραντζούλα, λεμονίτσα* we find other dimin. terminations.

5. *ἄρμενον, τό]* 'rigging,' here the part used for the whole 'ship.' The word is as old as Hesiod who (4. 806) uses it in exactly the same sense. The verb also *ἀρμενίζω*, 'to sail,' though only found as a gloss, is no doubt of very ancient origin.

7. *μαίστρος]* Ital. *maestro*, 'a high wind.' A naut. term.

*τραμοντάνα, ḥ]* Ital. *tramontana*, 'the north wind.'

8. *ποδο-φούστανο', τό]* 'a petticoat reaching to the feet.' See above XVII. 1 n. Cf. *πέπλος* or *χιτών ποδήρης* in Class. Greek.

9. *'φάνηκεν]* *φαίνομαι* in the sense 'to become seen by baring' as in Hom. *Il.* 22. 324; *Od.* 18. 67.

10. *Ἐλαμψ' ὁ γιαλός]* 'the shore gleamed.' Cf. *λαμπάσιν ἀκταῖς* Soph. *O. C.* 1049.

## XIX.

1. *κοντο-κλαδευμένον]* 'close-pruned.' The verb *κλαδεύω* is found in Clem. Alex. in the same sense and esp. applied to vines.

*πιπερόριζα, ḥ]* 'pepper-root.'

*ψιλός]* adj., is used in M.G. in the sense of 'slim, slender' of form, or 'shril' of sound.

*λυγνός]* adj. 'slim, flexible, lithe,' from *λύγινος*, 'of agnus castus' (*λύγος*). See below *λυγαρία* XXV. 5 n.

3. *πουλήσω]* for *πωλήσω*. Cf. *κοινφός* for *κωφός*, *κάτω* for *κάτω* etc.

*παζαρεύω]* 'to bargain,' from Turk. *pazar*, 'market.'

5. *τσάπισμα, τό]* 'digging,' from *τσάπα* (Ital. *zappa*) 'a spade.'

6. *ἀπάρθενος]* adj. 'maidenly, pure,' the *a-* being copulative as

in ἀπαρθένευτος (Soph. frgm. 287). Theocr. uses the epithet in the opposite sense (*Idyl.* 2. 41 where the *a-* is privative).

βλαστολογύει] 'to pick off young shoots' as in Theophrastus.

όριζω] From the sense of 'determining, appointing' it has come to mean 'to command' as a master, 'to own.' Cf. ὄρισμός σου φιρμάνι! 'thy command is an imperial decree (firman)' ironically.

## XX.

1. κατήφορος, δ] 'a slope.' κατώφορος is found as an adj. in *Alex. Aphrod.*

3. 'πουκάμισο', τό] for ὑποκάμισον, 'a tunic, an under-garment,' from ὑπό and Ital. *camicia*, 'a shirt.'

4. τσιμπημένη] past part. 'pinched,' from τσιμπάω, 'to pinch,' Alb. *τσιμβί*.

## XXI.

νουνός, δ] This term is usually applied to a 'godfather' (Ital. *nonno*, 'grandfather'); here it denotes the 'best-man.'

1. βάρσαμον, τό] for βάλσαμος, ḥ, 'the balsam-tree.' On the interchange of *ρ* and *λ* see above Part I. II. 14 n.

's τή' βίζα' τοῦ β.] lit. 'when the balsam-tree takes root,' i.e. at the beginning of spring. On 'basil' see below xxvii. 11 n.

2. 'παντρεύομαι] for ὑπανδρεύομαι (=ὑπ' ἀνδρὶ γίγνομαι) 'to be married,' properly applied to a woman, but often used indifferently in the sense of *νυμφεύομαι*, Mid., which is strictly used of a man by the ancients, e.g. *νυμφεύον δέμας Ἡλέκτρας* Eur. *El.* 1340 etc.

3. On στέφανα, λαμπáδες etc. see App. to Part I.

4. προικία, τά] 'the dowry' from προίξ.

## XXII.

1. *μβᾶς*] for *έμβαίνεις*.

ἀνάθεμα] or ἀνάθημα. This word and its derivative ἀναθεματίζω have in M.G. the sense familiar to us through our verb 'to anathematize.'

3, 4. The importance attached to a girl's proficiency in spinning and weaving (*ἔργα γυναικῶν*), in addition to her personal charms, reminds one of Achilles' refusal of Agamemnon's daughter :

οὐδὲ εἰ χρυσείη Ἀφροδίτη κάλλος ἐρίζαι,  
ἔργα δ' Ἀθηναῖη γλαυκώπιδι ισοφαρίζοι,  
οὐδέ μιν ὡς γαμέω.

*Il.* 9. 389 foll.

4. *ρόκα, ḥ]* Ital. *rocca*, the 'distaff' (*ἡλακάτη*).

*ἀργαλέος, ḥ]* the 'loom' (*ιστός*).

5. *κέντισμα, τό*] 'embroidery,' for *κέντημα* from *κεντάω* (= *κεντέω*) 'to embroider' (see above VII. 5 n.). The verbal noun *κεντητός* is found in Epictetus in the sense of 'embroidered.'

*γλέντισμα, τό*] 'amusement,' for *γλέντημα* from *γλεντάω*, 'to enjoy oneself.' Turk. *eilendié*.

*σεργιάνι, τό*] Turk. *seiran*, 'promenade, idle amusement.'

## XXIII.

1. *φύσα, Βορέα μουν]* Cf. *παννύχιοι δ' ἄρα τοι γε* (viz. *Βορέας* and *Ζέφυρος*) *πυρῆς ἄμυδις φλόγ' ἔβαλλον | φυσῶντες λιγέως* Hom. *Il.* 23. 217—8.

*Βορέα]* Synizesis, pronounced *-ya*, just as if it were spelled *-ia* or *-eia*. Cf. *-eos* pron. *-eos* etc.

*πανία, τά]* 'sails,' plur. of *πανί(ον)*, *τό*. This word is commonly derived from Ital. *panno*, 'cloth.' I am inclined to think that it is probably a survival of the Doric *πᾶνιον* (for *πηνίον*), dim. of *πήνη* or *πῆνος*. The latter is used in Classical Greek for 'web'; the dim. *πανί(ον)*, and more usually its plural *πανία*, is the M.G. for 'sails.' Cf. the ancient use of *ιστός* and *ιστα*.

2. *(αι)ματώνω*] in the sense of *αίματτω* intr. 'to be stained with blood,' as in later writers. For the active cf. *χείρας αιμάξας* Soph. *Aj.* 453; *κράτα αιμάξω πέτρα id.* *Phil.* 1002.

*κουπία, τά]* for *κωπία* (dim. of *κώπη*). The *ον* often replaces the *ω* in M.G., as remarked already, and *vice versa*. Cf. infra (l. 14) *φουλεά* for *φωλεά*. *βώδι(ον)* (from *βοῦς*) for *βούδι(ον)* etc. On the fondness of the M. Greeks for diminutives and neuters I have commented elsewhere. Cf. infra *δάκτυλον, τό*; *χώνι, ἀγδόνι, κεφάλι* etc.

3. *ἀνάψαν(ε)*] from *ἀνάπτω*, 'to set fire to.' Here it is used in an intr. sense 'to catch fire.' The final *ε* is a parasitic vowel often affixed to the 3rd pers. plur. for euphony's sake, e.g. *ἐτρώγαν(ε)* etc.

*σκαρμοί*] for *σκαλμοί*. This is another instance of the interchange of *λ* and *ρ*. Cf. infra (l. 7) *ἀρμη* for *ἄλμη* and see above Part I. II. 14 n.

4. *ἀπόστασα*] from *ἀποστένω*. The act. aor. with a mid. sense (= *ἀφέστην* in the sense of 'giving up work' from sheer weariness). It has come to mean generally 'I am weary, worn out' (= *ἀπείρηκα*).

*έσβεσθηκ' ἡ πνοή μου]* 'my breath is extinguished.' Cf. *ἔσβη* *οὐρος* Hom. *Od.* 3. 183.

5. *ἐφρύγησαν τὰ χεῖλη μου]* 'my lips are parched.' Cf. *ἐφρύγη* *δίψεος ὑπὸ Anth. P.* 7. 293.

8. *'ποῦ]* for *ὅπου*, a relative particle used both as pron. and adv.: = who, which, where, etc.

9. *γαλανός*] from *γαληνός* (?). If my derivation is correct its

original meaning is 'calm, serene,' from which it has come to mean simply 'blue or azure,' chiefly applied to the sea or sky and to 'blue' eyes. See, however, above, Part I. x. 5, note on *γαλάζιος*.

10. *ελπίδα*, *ἡ*] a nom. formed from the acc. See above, XVI. 1 n.

15. *προφθάνω*] 'to overtake' (= *καταλαμβάνω*).

18. *'π]* for *'ποῦ*, *ὅπου*.

19. *ἀναστένετε*] *ἀναστένω* (for *ἀνα-στένω*), 'to sigh, breathe.' Another form *ἀναστενάζω*.

20. *σπλαγχνίζομαι*] or *εὐσπλαγχνίζομαι*, 'to take pity.' The former as well as the adj. *εὐσπλαγχνος* are found in the N.T.

#### XXIV.

2. *ἀγάλια, ἀγάλια*] Turk. *aghali aghalli*, adv. 'little by little, slowly.'

3. *φουσκω-θαλασσία, ἡ*] the 'swell of the sea,' from *φουσκώω*, 'to puff up, swell,' both trans. and intr.; cf. *φουσκα* (=anc. *φύσκη*), 'a bladder.'

8. *σπρώχνω*] 'to push, drive, urge on,' corrupt form of the class. *σπέρχω*. In Homer it is found used of the winds exactly in the same sense as here, *ὅτε σπέρχωσιν ἄελλαι*, 'when storms are driving fast,' *Il. 13. 334*.

12. *γερά*] adv. 'strongly,' from *γερός*, 'strong, mighty,' conn. with the anc. *γέρας*, 'prize.'

#### XXV.

1. *Σέρραι, αἱ*] a town in Eastern Macedonia, near the site of the ancient Lichna.

4. *νεροχύτης, δ]* a kind of basin in which dishes etc. are washed, and from which the water passes into the sink.

*πατερό(ν), τό]* 'a kneading-board,' from Lat. *patera*, 'a broad, flat dish.'

5. *λυγαρία, ί]* from anc. *λύγος*, a 'willow-like tree'; Lat. *vixit agnus castus*, used in old, as well as in modern, times for wreaths. Cf. Anacr. 39, etc. Derivatives *λυγερός*, *λυγ'νός*, *λυγίζω*, etc.

## XXVI.

1. *Μαύρη θ.]* the Black Sea, as I take it, but it is quite possible that it may be *μαύρη* in the sense of 'dark,' as an ornamental epithet of the sea. Cf. Homer's *οἴνοπα πόντον Od. 2. 421*, etc.

2. *ἔκατ'σε]* for *ἔκαθησε*. Cf. *σταυ—χειδῶν ἔζομένη κελαδῆ* Ar. *Peace* 800.

*πύργον]* i.e. a nest.

4. *μαζάνω]* 'to gather, collect, bring together,' from *μάστω* (*μάζα*) in the sense of 'choosing by feeling.'

8. *χάφτω]* See above Part I. XIII. 31 n.

9. *δξω]* adv. 'out,' for *ξω*. On the opposite change of *ο* into *ε* see Part I. III. 10 n.

*κοριός, δ]* 'a bug,' from *κόρις*.

## XXVII.

1. *κοράσιο', τό]* This word, which generally denotes 'a maid,' must here be understood in a wider sense 'young woman.'

3. *στοιχεῖο', τό]* 'ghost, spirit.' See Introd. Few words have had a more adventurous history. It originated as a dim. of *στοῖχος*, 'a row or rod,' then it was particularly applied to the gnomon of the sundial. Afterwards it came to mean metaphorically a first beginning or element; a letter of the alphabet; a trifle (e.g. *τὰ στοιχεῖα*

τοῦ κόσμου N.T. Galat. iv. 3); a sign of the Zodiac, etc. Its modern meaning may have arisen from a superstitious association of spirits with the *elements* of nature.

4. ἡχός, δ] for ἡχος, also found as ἀχός, whence verb ἀχέω = ἡχέω, 'to sound.' Cf. Hom. *Hymn to Dem.* 479; Eur. *Phoen.* 1523, etc.

7. ἀρρωστικό', το] 'medicine,' lit. 'that which appertains to a sick man (ἀρρώστος).'

8. γίδα, ḥ] for αἰγίδα, 'a she-goat,' from root αἴγ- (αἴξ).

9. καρτερῶ] 'to wait, lie in ambush'; noun καρτέρι, τό, 'ambuscade.'

"Ανοιξι", ḥ] 'the Spring,' from ἀνοίγω (= ἀνοίγνυμι), lit. 'the season when plants blossom forth.'

10. φτιάνω] 'to make,' also found as φτιάνω or φτιάχω. It is supposed to be derived from εἰθύνω.

στρούγγα, ḥ] 'the milking part of a sheep-fold.' Alb. *στρούγγεα*, connected with *στράγγω*, Lat. *stringo*, etc.

ἀρμέγω] 'to milk,' from ἀμέλγω, through intermediate change ἀλμέγω.

## XXVIII.

INTR. The Νεράïdes are also designated as Καλαὶ Ἀρχόντισσαι, or 'benign ladies' euphemistically. Cf. anc. Εὐμενίδες, etc.

The derivation of Καλλικάντζαρος has not been satisfactorily ascertained yet. Some would derive it from καλὸς and κάνθαρος, 'a beetle.' Etymologically this theory is plausible; for κατσαρίδα or κατζαρίδα (from anc. κανθαρίς, -ιδος) is used in many parts of Greece as the name for a beetle. Cf. also the old proverb κανθάρον σκιαῖ, applied to those who are frightened without cause. On the other hand, it is not easy to see what the 'beetle' could have to do

with the mischievous goblins to whom the name Καλλικάντζαρος belongs. Students of modern Greek folk-lore have here an object of investigation requiring no common measure of ingenuity.

3. *πασονιάκια, τά]* Turk. *bashmak*, 'sandals or slippers.'

8. *ἀρραβώνα, ἵ]* here 'the engagement ring.' See above I. viii. 10 n.

11. *βουτάω]* or *βουτίζω* trans. and intr. 'to sink, dive,' from *βυθίζω* Polyb. 2. 10. 5.

*πάτος, δί* 'bottom,' from *πατέω*.

14. *γελάω]* here trans. 'to laugh at one, deceive.' Cf. Theocr. 20. 1 Εὐνείκα μ' ἐγέλασσε.

## XXIX.

1. *Πέφτη, ἵ]* corrupt form of *Πέμπτη*, 'Thursday,' lit. 'the fifth day of the week.' *Μεγάλη Πέφτη*, 'Great Thursday,' i.e. the Thursday before Good Friday.

*σημαίνω]* 'to give the signal,' esp. for divine service, on the *σήμαντρο* or 'signal-board,' which still in some out-of-the-way districts does duty for a bell. It must be borne in mind that the Turks, when they conquered Greece, prohibited the use of bells in the churches.

*κοινωνῶ]* 'to partake in the sacrament of the eucharist'; also *μεταλαμβάνω*, lit. 'to participate' in the Lord's Supper, whence *κοινωνία*, *μετάληψις* or *μεταλαβία* 'communion.'

3. *νεούτσικος, δί* dim. of *νέος*, 'a youth.' Cf. *μικρούτσικος* from *μικρός*, etc.

9. *κριματισμένος]* past part. of *κριματίζω*, 'to commit a sin (κρίμα).' Pass. *κριματίζομαι* 'to be excommunicated on account of a sin.' See above v. 10 n.

11. *καὶ τώρα]* 'but as it is.' Cf. ancient idiomatic use of *νῦν δέ*.

14. *κυβοῦρι, τό*] Turk. *kooboor*, 'tomb,' connected with root *κυμβ-*, whence *κύμβος*, *κύμβη*, Lat. *cymba*, etc.

15. *χλεμετρίζω*] 'to neigh,' corr. from *χρεμετίζω*. It is also found as *χλημετράω* for *χρεμετάω*.  
*ποδαρίζω*] 'to kick,' lit. 'to move the foot' (*ποδάρι*).

## XXX.

1. *τζιομπάνος, δ]* or *τσοπάνης*, Turk. *tchoban*, 'a shepherd.'

3. *λεβέντης, δ]* See above I. I. 12 n. Cf. Ital. *levantino*. The word is used in a sense analogous to that of *παλληκάρι* (see above I. II. 15 n.).

16. *ἀγάλιανά*] adv. 'slowly.' Cf. *ἀγάλι*, *ἀγάλια* above, XXIV. 2 n.  
*καμαρώνω*] See above I. III. 14 n.

17. *βιαστικά*] adv. 'quickly, with speed' (*βία*). Cf. verb *βιάζομαι*, 'to make haste,' adj. *βιαστικός*.

## XXXI.

2. *σιγανός, ἡ, ὅν]* adj. 'gentle, slow,' from the original sense of 'silent' (*σιγή*). Adv. *σιγά*, or *σιγανά*, 'slowly, noiselessly.'

3. *καρπίζω*] 'to bring forth fruit,' from *καρπός*.

*χωράφι, τό*] 'a ploughed field,' from *χώρα*.

5. *ψωμίζω*] 'to ripen and become fit for bread' (*ψωμί*).

7. *σιτάρι, τό*] 'wheat,' from *σῖτος*.

*κριθάρι, τό*] 'barley,' from *κριθή*.

8. *ἀμπάρι, τό*] Turk. *ambar*, 'a storehouse, granary.' Also applied to the 'hold' of a ship.

9. *καλαμπόκι, τό]* 'maize or Indian corn.' The name is derived from *κάλαμος* (M.G. *καλάμι*) 'reed,' and is due to the reed-like stem of the plant. It is also called *ἀραβοσίτη*, 'Arabian corn.'

10. *βρίζα, ἥ]* 'rye,' from *βρίζα*. The word is found in Galen.

*'ρύζι, τό]* 'rice,' dim. from *ὅρυζον* or *ὅρυζα*.

11. *μπάρα, ἥ]* 'a pool,' prob. from Ital. *bara*.

12. *γέννημα, τό]* 'crop of cereals,' lit. 'that which is born' (from the earth); pl. *γεννήματα*, 'cereals,' *par excellence*.

13. *κοιλός, τό]* lit. 'the hollow,' a measure of cereals very nearly corresponding to our bushel.

14. *κούρβουλο', τό]* 'the root of a vine.' The word is connected with *κύρβεις*, Lat. *curvus*, etc.

15. *ἀλευρᾶς, ὁ]* 'a seller of flour (*ἀλεύρι*). Millers and flour sellers are considered by the Greeks as a particularly greedy and exorbitant class of people. Cf. the popular proverb *θεωρία* 'Επισκόπου καὶ καρδία μιλωνᾶ, 'a Bishop in appearance, but at heart a miller,' wolf in sheep's coat.

16. *ἀκριβά* adv. 'dearly,' from *ἀκριβός*, 'dear,' in both senses of the word.

17. The sentiment and turn of expression in ll. 15—17 is identical with that of the well-known lines in Homer: *πόλλ' ἀλγεα δυσμενέεσσιν, | χάρματα δ' εὐμενέτησι* *Od.* 6. 184.

18. *φαμηλία, ἥ]* Ital. *famiglia*, 'family.'

## XXXII.

1. *βοσκία, ἥ]* 'pasture,' for *βοσκή*.

*δροσολογεοῦμαι*] 'to refresh oneself,' from *δρόσον* *λέγω*, lit. 'to pick dew.' Cf. *δροσία*, 'cool weather or breeze'; *δροσερός* or *δροσάτος*, 'cool'; *δροσίω*, 'to make cool,' etc.

3. *ἀπόσκια*] adv. 'in the shade,' from adj. *ἀπόσκιος*, 'shady' (*ἀπό—σκιά*).

4. *γαργαρός*] adj. 'gurgling,' an onomatopoetic word. Cf. *γαργάρα*.

6. *μουσχάρι, τό*] or *μοσχάρι* (from *μόσχος*), strictly 'a calf, heifer'; but also applied to the young of other animals. Here it is used of a 'fawn.'

7. Note the ring of fatalism and the idea of a double Fate: first, a general fate moving on through Time, and second, alongside of it, a personal fate attached to each individual at his birth.

9. *βαρέω*] 'to hit, to wound.' See above, I. ix. 15 n.

### XXXIII.

1. *γοργός*] adj. 'fleet, swift, quick.'

4. *χτίζω*] 'to build,' for *κτίζω*.

5. *λάσπη, ḥ*] 'clay, mud,' from *λάμπη, λάπη*.

*ἀσβέστη, ḥ*] or *ἀσβέστης, ὁ* (anc. *ἀσβεστος, ḥ*), 'unslaked lime.'

12. *διάφορο, τό*] 'interest' on money lent, hence 'gain, profit.'

*παπούτσι, τό*] Turk. *papootch*, 'shoe,' whence *παπούτσης, ὁ*, 'shoemaker.'

### XXXIV.

3. *πέννα, ḥ*] 'a pen.' Lat. *penna*, 'a feather.'

*πέννα καὶ χαρτί*] This is a graphic way of describing the accuracy of the account. The expression occurs in many poems of this class.

4. *ελπίζω*] It is used here in a sense slightly different from that of 'hope.' This use is not unknown in ancient Greek. Cf. *τίς*

ἡλπισεν ἀμαρτήσεσθαι τινα τῶν πολιτῶν τοιαύτην ἀμαρτίαν; Lys. 189. 24, etc.

5. Cf. *Epitaph. Bionis* 1, 2.
10. πίκρα, ἥ] 'bitterness,' from πικρά fem. of πικρός, as θέρμη, 'heat, fever,' from θερμή, etc.
12. στερέυομαι] from στερέομαι, 'to be deprived of.' Cf. the expression στέρεψεν ἡ Βρύση, 'the fountain has run dry.'
13. τραυτάζω] 'to shake, heave,' both trans. and intr. It is prob. derived from τριανώ, 'to move with a trident,'—τριανωτήρ, esp. as it is usually applied to the sea or earth.
14. ράγιζω] 'to crack,' from root ράγ- of ρήγνυμι.
19. For the simile cf. οἵη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν Hom. *Il.* 6. 146. The world is often represented by a tree, as in Passow, p. 593, where the idea is worked out in detail. The fruits of this tree are men, and Death is the gleaner who plucks them.
20. Cf. the popular proverb "Ο, τι γράφει 'δὲν 'ξεγράφει, 'What is written cannot be unwritten,' and similar expressions, e.g. τὸ γραφτό, τὸ γραμμένο, for destiny. The idea is rather oriental than Hellenic. Cf. the *maktoub* of the Arabs, etc.
23. Τύχη] The personification of Fortune is not so common in modern Greek lore as that of Fate (*Μοῖρα*), but the two ideas are often confused.
27. συμβούλιο', τό] 'consultation,' as a technical term.
29. ντέβρι] I have been unable to ascertain the origin or exact meaning of this word.
31. σπετσαρία, ἥ] Ital. *spezieria*, 'an apothecary's shop.'

## XXXV.

3. ἀδράχτι, τό] 'spindle,' from ἀτρακτος. See Hdt. 4. 162, Plat. etc.

8. πατῆκι, τό] 'sandal,' from πατέω, 'to tread.'

πόρτα, ἥ] Ital. *porta*, 'door.'

9. 's(ἀ) πάνω, 's(ἀ) κάτω] 'up and down.' This is a colloquial expression much used by the inhabitants of South Macedonia. The *s* is pronounced as *sh*.

10. Ἀγιος Πρόδρομος] 'St Precursor,' an epithet applied to St John the Baptist. I suspect that the name of the church has some connexion with that of the locality Προδρόμι, which is a corrupt form of 'Ιπποδρόμιον (see Introduction).

11. γαῖδαρος, δ] 'an ass,' as a term of reproach. Other forms γάδαρος, γαδοῦρι. Etymol. unknown ; but I will venture to suggest ἄγαν—δέρω. It may have originated as a humorous epithet of the animal.

13. κουμπάρα, ἥ] fem. of κουμπάρος, 'compère,' Ital. *compare*, 'a man-gossip.'

14. καλογρήά, ἥ] 'a nun,' lit. 'a good old woman.' Cf. καλόγερος, 'a monk.'

18. στέφανα] See above Appendix to Part I.

20. καστελλα, ἥ] Ital. *cassa*, *cassetta*, 'a chest, trunk.'

21. φεγγάρι, τό] 'the moon,' lit. 'the shining one,' from φέγγω, 'to shine,' just as in Ap. Rh. 4. 1714.

23. ἵρος, δ] a kind of bird, which I have been unable to identify. The spelling of the word is quite arbitrary, and instead of *i* it may, for aught I know, be spelt with *ei*, *oi*, *ui*, *η*, etc.

*καμπάνα, ἵ] Ital. *campana*, 'a bell.' The simile refers to the curve of the eyebrow so much prized by the Greeks. Cf. the expression 'φρύδια μον γραμμένα above, I. II. 13 n.*

26. διάκος, δ] for διάκονος, 'deacon.'

*χαζβαλώνομαι] 'to become χαζός, "stupid," from χαίνω or χάσκω, 'to gape.'*

27. χαρτί, τό] 'paper,' often used as a synonym of βιβλίον, 'book.'

28. καμαρώνω] See above, I. III. 15 n.

29. διαβάζω] 'to read,' from διαβαίνω, 'to go through.' Cf. class. διέρχομαι, διεξέρχομαι, etc. in a similar sense.

*κανοναρχέω] = ἄρχομαι τοῦ κανόνος. It has come to mean 'to prompt,' as in the Greek church the reader (ἀναγνώστης) first reads the anthem which the singer (ψάλτης) chants after him.*

### XXXVI.

1. κοντέύω ν' ἀποθάνω] 'I am nearly dead.' Cf. τεθνάκην δ' ὀλίγῳ πιθενής φαίνομαι, Sapph. frgm. 2. 15.

2. ἄναψα καὶ καίουμαι] 'I am aflame and burning.' Cf. χρῶ πῦρ ἐπαδεδρόμακεν, Sapph. *ubi supra* 10.

*ξένης μάνας γέννα] 'a strange mother's offspring,' a periphrasis for 'a strange maid.' It reminds one of the use of παῖς by the ancients, e.g. Λυδῶν παῖδες, 'sons of the Lydians,' i.e. the Lydians, Hdt. 1. 27, etc.*

3. παγόνι, τό] Ital. *pavone*, 'peacock or peahen.' ἀηδόνι—παγόνι: the one refers to her voice, the other to her figure.

4. κερία, τά] for κηρία, 'tapers.' It refers to the funeral candles placed at the head and feet of the dead.

7. The lover's dream of 'picking flowers with his sweetheart' reminds one of Theocr.:

ἥνθες ἐμῷ σὸν ματρὶ θέλοισ' ἵακίνθινα φύλλα  
ἔξ ὅρεος δρέψασθαι. *Idyl.* xi. 25.

9. *πόνος τῆς καρδίας*] 'a pain in the heart,' for 'love.' Cf. *ὑποκάρδιον ἔλκος* Theocr. *Idyl.* xi. 15.

11. *βασιλικός, ὁ* 'basil,' an aromatic plant known to the ancients as *ἄκιμον βασιλικόν*. In this, as in other cases, the noun disappears and the adj. usurps its place. Cf. *πνευματικός* (sc. *πατήρ*), 'a priest,' *κυδώνιον* (sc. *μῆλον*), 'a quince,' etc.

16. *γαρονφαλίτσα, ἡ*] dim. of *γαρονφαλία* 'carnation' the plant.

17. *γαρούφαλο', τό*] 'carnation' the flower. See above, iv. 14 n.

18. *Χάρος, ὁ*] On Charon see above Intr. to xvi. For the comparison of a maid to a young shoot of a plant cf. Hom. *Od.* 6. 163 foll., where Odysseus compares Nausikaa to a *φοίνικος νέον ἔρνος*.

29. *τηγάνι, τό*] 'a frying-pan,' hence *τηγανίζω* 'to fry.'

*ποντικός, ὁ* sc. *μῦς*, 'a mouse or rat' lit. 'of Pontus.' The adj. is used in the sense of the simple noun. Cf. above 11 n.

31. *σεβντᾶς, ὁ* Turk. *sevda*, 'passion, desire' (*ἰμερος*).

33. *'μιλᾶς ζαχαρένια*] 'thy speech is (sweet) like sugar.' Cf. *ἡδυπήσις—γλυκίων μελίτος αὐδή* Hom. *Il.* 1. 248.

34, 35. These verses consist of thirteen syllables each, instead of fifteen, which is the usual number.

37. *μοσεύω*] 'to depart,' from Lat. *mittere*. In Med. Greek it was used as an official term 'to dismiss' from the Court.

*νοστιμεύω*] or *νοστιμίζω*, 'to become nice,' from *νόστιμος* adj. 'nice to the taste, pretty, etc.' *νοστιμάδα, ἡ*, 'nice flavour, grace, etc.' The word is connected with the Homeric *νόστος*, 'return'; *νόστιμος*, 'belonging to a return.' It acquired its present meaning of 'pleasing' as early as Lucian (see *Merc. Cond.* 39, *Luct.* 19). There was no more joyful day for the expatriated Greek than that of his return

home, *νόστιμον ἡμαρ*. To this day residence in a foreign country (*ξενιτεία*) is regarded as the greatest evil: see below distich 49.

38. *νιβομαι*] for *νιπτομαι* (later form of *νιζομαι*), 'to wash oneself.'

43. *μὲ τὸν καιρόν*] 'in time.' Cf. *ἐν καιρῷ* Aesch. *Pr.* 379, etc.; *ἐς καιρόν* Soph. *Aj.* 1168, etc.

46. *ζούλεια, ἥ*] 'jealousy,' from *ζουλεύω* (for *ζηλεύω*).

'ξεθυμασμένος] past part. of 'ξεθυμαίνω (=έκθυμαίνω), 'to lose one's spirit or anger (*θυμός*), then of wine, etc. 'to lose its flavour, go flat.'

47. On the sentiment cf. Soph. *Ant.* 781 foll.: "Ἐρως ἀνίκατε μάχαν,...καὶ σ' οὗτ' ἀθανάτων φύξιμος οὐδεὶς οὕτ' ἀμερίων σέ γ' ἀνθρώπων, ο δ' ἔχων μέμηνεν.

48. *πέτρα, ἥ*] 'stone,' in the sense of *πέτρος*, ο.

*πείσμα, τό*] 'spite, quarrel.'

49. *ξένα, τά* sc. *χώματα*, 'foreign lands,' then 'residence in foreign lands, exile.' Hence *ξενιτεύομαι*, 'to go abroad'; *ξενιτεία*, 'residence in foreign lands,' etc.

50. *όρφανός*] adj.; it is used in a very general sense 'deprived of' friends, not necessarily of parents. Here it is applied to a lover left alone by the departure of his mistress. Cf. the ancient use of the word.

53. *ἀ'μόνι, τό*] 'anvil,' for *ἀκμόνιον* (dim. of *ἀκμῶν*), which is found in Aesop.

54. This distich, like the two (34, 35) noticed above, consists of two lines of thirteen syllables each.

*κούτρα, ἥ*] Alb. *contra*, 'head,' a word used in a humorous sense, pretty much as we use the expression 'mug.'

*τοῦτα*] for *ταῦτα*, as *τοῦτος* for *οὗτος*.

58. *ἀνάλατος*] adj. lit. 'without salt,' then 'insipid, silly.' Cf. Lat. *insulsus*, e.g. *insulissimus homo* Cic. *Cat.* 17. 12, etc. *ἄλες*, in the sense of 'wit,' like Latin *sales*, is found in Plut. 2. 685 A.

60. See above, Nos. 34, 35 and 54.

*μάγεια, τά]* 'love-charms.' See an interesting paper on Magic and Divination among the modern Greeks by W. H. D. Rouse, M.A., in *Folk-Lore*, Vol. x. No. 2.

*δουλεία, ἡ]* 'business,' esp. of a coarse nature; this is its commonest sense in M.G. derived from the ancient custom of having menial work of all kinds done by slaves. The name *δοῦλος* is used in the sense of *θεράπων*, 'an ordinary domestic servant,' whereas the word corresponding to the classical *δοῦλος* is *σκλάβος* (see above, Part I. v. 11 n.).

61. *δράκος, ὁ*] for *δράκων*, 'a dragon.' This monster and its female (*δράκαινα*) play a prominent part in M.G. mythology (see Introd. to xxvii, xxviii). The rivers, springs and wells believed to be haunted by them are called *δρακονέρια*.

65. *Δευτέρα, ἡ]* 'Monday,' lit. 'the second day' of the week. These are the Greek names for the seven days: *Κυριακή, Δευτέρα, Τρίτη, Τετάρτη, Πέμπτη, Παρασκευή, Σάββατον*.

66. *Ἄδης, ὁ* 'Hades.' This is still the common Greek name for the other world.

67. *ἀψηλός*] adj. for *ὑψηλός*, 'tall, high.'

*κάθεσαι*] *κάθομαι*, 'to sit.' This verb is commonly used in the sense of 'living, dwelling,' as here.

69. *κελαῖδῶ*] 'to sing,' applied to birds esp. The verb is used in a more general sense by the classical writers. Cf. *ἀτὰρ κελάδησαν Αχαιοί Hom. Il. 23. 869*; Pind. *O. 2. 3*, etc.

*τρυφερός*] adj. 'soft, tender,' specially applied to meat, opp. to *τραχύς*, 'tough.' Used also metaphor. as here. Its special meaning is, I think, ancient. Cf. Juv. 11. 137 where *Trypherus* is evidently more than an ordinary proper noun; it contains an allusion to the gentleman's profession.

70. *ἡμπορῶ*] 'I am able, I can,' a corrupt form of *εὐπορέω*.

72. *χαντζάρι, τό]* Turk. *khandjar*, 'a dagger.'

73. *λατρεύω*] strictly 'to worship, adore,' in a religious sense, then as an exaggerated expression of devotion. In the former sense it occurs in Eur. e.g. *λ. Φοίβῳ Ion* 152.

75. *Κόλασις, ἥ]* 'Hell,' lit. 'torture, a place of punishment.'

76. *κορώνα, ἥ]* Ital. *corona*, 'a crown, wreath.' The custom of crowning with a chaplet of flowers the fairest maid of the village is familiar in other countries besides Greece.

77. *καϊμάκι, τό]* Turk. *kaïmak*, 'cream.'

78. *ἀνακατάνω]* 'to turn upside down, mix up.' From the common classical expression still familiarly used, *ἄνω κάτω*: cf. Ar. *Birds* 3; Dem. 544. 1, etc.

81. *πρασινο-κιτρινίζω]* 'to turn of a yellowish green.' Cf. *χλωροτέρα ποιας ἐμμί* Sapph. 2. 14.

χ. π.—'δὲν ὅριέτι] 'he has no command over his limbs.' Cf. *τρόμος πᾶσαν ὅγρει* Sapph. 2. 13.

82. *ξυνερίζομαι]* 'to worry, to take offence at.' The preposition *ξύν* is an interesting survival of the archaic form of *σύν*.

84. *κυττάζω]* 'to gaze at,' from *κυπτάζω* (frequent. of *κύπτω*) found in Aristophanes, e.g. *Lys.* 17, *Cl.* 509, etc., and in other writers in a slightly different sense.

87. Once more the apple mentioned as a message of love (see above App. to Part I.). Cf. the use of it in the *Idylls* of Theocritus.

*δαγκάνω]* 'to bite,' from *δάκνω*.

91. *ἀστροπελέκι, τό]* 'a thunderbolt.' The word is of Byzantine origin. It seems to have been the name given to some mediaeval kind of weapon—most prob. a mace with a head in the form of a spiked ball, which suggested the idea of a 'star' (*ἀστρο-*)—and hence metaphorically applied to the thunderbolt. It is evidently used in such a sense by Anna Comnena (*Alexiad* III. 93) who

mentions, among the presents sent by Alexius to Henry III., an ἀστροπέλεκυ δεδεμένον μετὰ χρυσαφίου. This expression has puzzled commentators, and Gibbon (*R. Emp.* ch. LVI.) attempts a purely fanciful explanation in translating it 'a radiated crown'! In my opinion, there can be no doubt that it refers to a mace 'ornamented' or 'bound with gold,' δεδεμένος and δένω being the stock Greek terms for 'setting' or 'binding' something in metal. Coray would read ἀστραπέλεκι and derive it from ἀστράπτω, 'to lighten,' and πέλεκυς, 'an axe,'—'the axe of lightning,' a poetical name for the thunderbolt. But, I think, the above reference to Anna Comnena clearly shows that, whether properly or metaphorically, the word was in her time used as the name of some military weapon or ornamental staff.

92. *ντέρτι, τό]* Turk. *derdi*, 'pain, suffering.'

95. *ὑπόμενε, καρδοῦλά μον]* Cf. *τέτλαθι, θυμέ*.

97. *χαλκοπράσινος]* adj. 'copper-green.' Cf. *χαλκοπρόσωπος* and *χαλκόχρους* found in late writers.

πόδι, *τό]* 'a foot,' here in the sense of 'position, stead.'

98. *Χριστὸς ἀνέστη* foll.] See above Part I. x. Introd.

99. *'ψάρι, τό]* 'a fish,' for *δύψαριον*, from *δύψον*.

## CORRIGENDA IN PASSOW.

p. 484. For 'Αγάπη σὰν ἔχω ζωὴ—μὰ ἔγώ ζωὴ δὲν ἔχω  
Read 'Αγάπησα νᾶχω ζωὴ· μὰ 'γώ ζωὴ' δὲν ἔχω.

p. 544. Νὰ χαμηλώνουν τὰ βουνά...lacuna...  
Νᾶβλεπα τὴν ἀγάπη' μου, σὲ τί 'κκλησία' προσκύνα.

Supply (Νὰ 'χαμηλώναν τὰ βουνά,) νά 'βλεπα τὴν 'Αθήνα'.

2nd line as in Passow, or variant of the latter part:

.....ποὺ περ' πατεῖ σὰν χήνα.

p. 557. Περιωρισμένη' μ' ἔχουσι νὰ μὴν σ'...lacuna...  
Supply ἀντικρύσω.

N.B. The above are not conjectural emendations, but based on documents collected independently.

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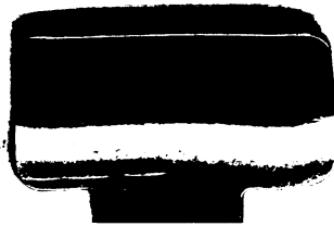
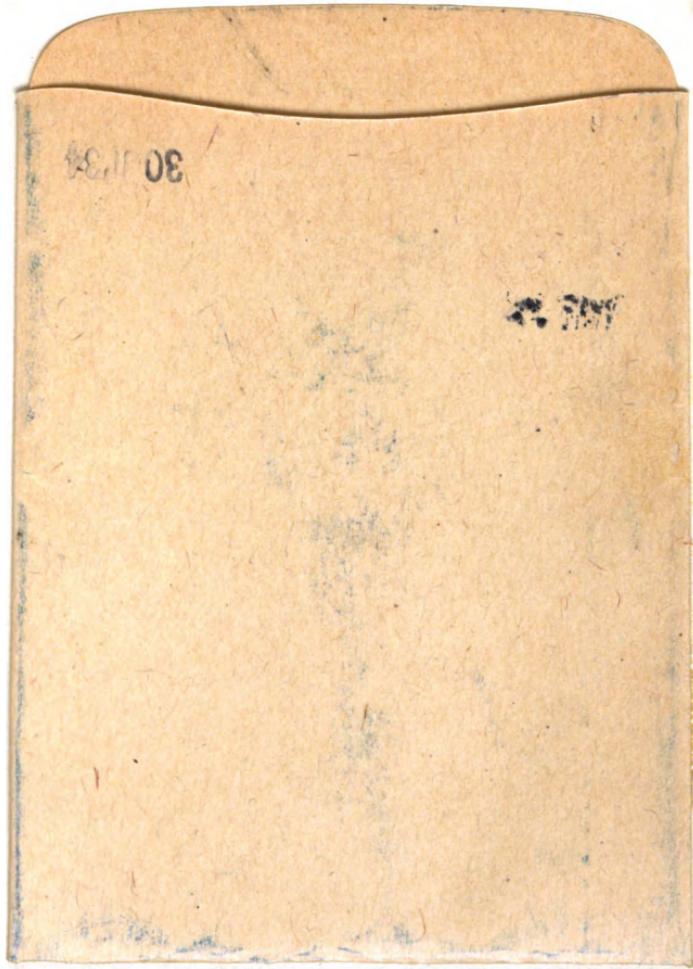




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